UNIVERSITY OF TORONTO
3 1761 01444200 8

Digitized by the Internet Archive
in 2011 with funding from
University of Toronto

http://www.archive.org/details/pseudolu00plau

LL
P7217psM.2

T. MACCI PLAVTI PSEVDOLVS

THE

PSEUDOLUS OF PLAUTUS

With Introduction and Notes

BY

E. P. MORRIS

PROFESSOR OF LATIN IN YALE UNIVERSITY

SECOND EDITION

169738.
9/3/22.

Boston

ALLYN AND BACON

1895

Copyright, 1890,
By Allyn and Bacon.

University Press:
John Wilson and Son, Cambridge.

PREFACE.

The variations of this text from the standard edition of Goetz (Leipzig, 1887) are in the following lines: 6, 16, 65, 142, 151 ff. order, 151, 153, 156, 159, 166, 180, 191, and change of speakers through the rest of the scene, 217 punctuation, 241, 255 f., 262 ff., 268, lacuna after 295, 325, 452 order, 497, 499, lacuna marked after 545, 696, 697, 699, 710, 782 punctuation, 792, 814 order, 908, 1044, 1073, 1204 ff., 1263. The notes mention these changes and explain the more important of them. There are also a few changes in spelling, but in the main the text follows Goetz. In the arrangement of the Introduction, also, I have been greatly helped by notes of lectures by Professor Goetz upon the Bacchides, and I desire to use this opportunity to express to him not only my part of the respect which all scholars feel for his admirable work on the text of Plautus, but also my personal regard and gratitude for his most hospitable kindness to me.

For the notes I have made use of the material at my command, including the early editions and a rather full

collection of dissertations and journal articles, but I am under greatest obligation, as any one who edits a play of Plautus must be, to Brix and Lorenz, and to Langen's Beiträge. Studemund's Apographon of the Ambrosian Palimpsest appeared too late to be used without great inconvenience.

E. P. MORRIS.

Williamstown, Mass.,
August 1st, 1890.

INTRODUCTION.

1. Two influences shaped Roman comedy. Of these the more obvious and, at least in regard to form, the more important was that exerted by the drama of the preceding century in Greece. This, however, was in several ways unlike the Greek drama of the time of Pericles. When Aristophanes wrote for the stage he had at his command all the resources of Athens, and his audience was made up of men trained to keen thinking and large interests by the long struggle which had given Athens the leadership of Greece. The Old Comedy, therefore, like the life which it reflected, was vigorous and broad, and, in the midst of its overflowing comic spirit, really serious in its purposes. But when, at the end of the Peloponnesian War, Athens lost her political leadership and the Athenians lost their interest in public questions, the drama also declined in force and breadth. The chorus, which had been the chief vehicle for the expression of the poet's opinions, was too expensive for the city treasury, and as early as the year 388 B. C., when the Ploutos, the latest of the existing plays of Aristophanes, was produced, it had sunk to a secondary place. The death of Aristophanes was followed by a period of transition, — the period of the Middle Comedy, during which the same causes were at work to restrict the chorus and limit the subject-matter of comedy.

2. The New Comedy, the flourishing period of which was nearly coincident with the death of Alexander in 323, remains only in fragments, but the number of these is considerable, and the general characteristics of the period can be made out with sufficient distinctness. The prologue had become an important feature of the play, and the chorus had fallen entirely into disuse. The interest centred in the plot, and the plot turned upon a successful deception; usually the intrigue was carried out by a slave in order to enable a young man to get possession of his mistress, a woman of the class of *hetaerae*, by swindling the young man's father or the *leno* who owned the girl. There are variations from this type, and there is considerable ingenuity in the working out of the plot, but the element of trickery and deception is always present. The types of character and the social and domestic relations are almost without exception on a low plane, and seem to represent a race already enervated and debased. But the picture should not be accepted without reserve. On the one hand, the first appearance in literature of the sustained story seems to have been in the form of a plot, in the narrower sense of the word, an intrigue, as in Lucian and Apuleius; on the other hand, the earliest realism doubtless selected the most striking and amusing types of character, rather than those most truly representative. Both of these tendencies began with Euripides, whose influence upon the later Greek literature was wide and deep. The New Comedy follows the example of Euripides also in introducing moralizing and philosophical remarks into the dialogue. They are usually of the easy-going Epicurean style, the product of Greek subtlety rather than of profound feeling or wisdom, and coming from the lips of a swindler or a dupe they lower rather than heighten the moral tone of the plays. Finally,

even in their fragments the Greek plays show a mastery of *technique* which was the natural result of two centuries of dramatic activity. For the expression of keen distinctions and of polished wit no language could be a more perfect instrument than the language which had been refined and colored by the great masters of Greek thought. It was a curious chance which led the Romans of the third century to seek in this comedy, refined and witty and philosophical, *blasé* in sentiment and in ideals, the model for their national drama.

3. The second influence which affected Roman comedy came from the partially developed germs of a native literature, associated, as was the early Greek drama, with the songs and dances of village festivals. Livy,[1] VII., 2, in describing the means used to avert a pestilence in the year 364, reviews the early history of the drama. He says that it began with the introduction of players from Etruria, who in this year performed in Rome a solemn mimetic dance; that the Romans in imitation of them invented the *uersus Fescennini*, extemporaneous verses accompanied by a dance and sung alternately in dialogue; that the *satura*[2] was a further advance, being *inpleta modis* and *descripto iam ad tibicinem cantu*, not wholly extemporaneous but in regular verse set to music.

Though this is not clear in all details, and though Livy is certainly wrong in supposing that all indigenous poetry was derived from an Etruscan dance introduced in the year 364, it is still plain that this account, taken probably from Varro,

[1] The whole passage should be studied with Weissenborn's notes. Cf. also the similar account in Val. Max. II., 4, 4.

[2] Perhaps sc. *fabula*, from an adj. *saturus*, "varied," cf. *lanx satura*, a dish filled with various contents.

is correct in tracing a connection between the germs of the Italian drama and the village festival-dances. The antiquity of versification among the Italian peoples is sufficiently indicated by the wide use of the Saturnian measure, by the early law against libellous songs [1] and by the persistence of the dialogue form in the literary satire, *e. g.*, Hor. Sat. II., 1.

4. These two lines of development, the foreign and the native, were brought together by Livius Andronicus, a Greek from Tarentum. When his city was taken by the Romans in 272, he became the property of the general in command, M. Livius Salinator, was brought by him to Rome and made tutor to his children. Winning favor in this position, he was freed and took his master's name in addition to his own. In the year 240 [2] he produced and himself acted in a translation of a Greek play, abandoning the form of the *satura* in order to introduce a unified plot.[3] Either before or after this time he translated the Odyssey into Saturnian verse, and it was in use as a school-book as late as the time of Horace.[4] By this and by his plays he won such general favor as to lead to the establishment of a guild of *scribae et histriones* in the temple of Minerva on the Aventine. He was still alive in the year 207.[5] Though nothing in the fragments of his poems contradicts the assertion of Cicero that they were not worth a second reading, and all the indications are that he was only an ordinary educated Greek and not a genius, his place in Roman literary history is an important one, and the

[1] *Si quis occentauisset siue carmen condidisset, quod infamiam faceret flagitiumue alteri.* Aug. Ciu. Dei, II., 9. Cf. Hor. Sat. II., 1, 82.

[2] The date is given by Cicero, Brut. 18, 72.

[3] Liv. VII., 2, 8, *qui ab saturis ausus est primus argumento fabulam serere.*

[4] Epist. II., 1, 70.

[5] Liv. XXVII., 37 says that he wrote a hymn for public worship in 207

year 240 may properly be considered the birth-year of the Graeco-Roman literature.

5. His successor in the drama and contemporary in life was Cnaeus Naevius, a native of Campania, who served as a soldier in the First Punic War, of which he wrote an account in Saturnian verse. His first play was produced in 235.[1] He wrote both tragedies and comedies, and attacked the leaders of the aristocracy with a freedom worthy of Aristophanes, as in the lines quoted by Cicero, Cat. Mai., VII., 20:

> cedo quí vestram rem públicam tantam ámisistis tám cito?
> provéniebant orátores novi, stulti adulescéntuli,

and in the well-known Saturnian on the Metelli.[2] For this he was imprisoned and perhaps exiled, and this punishment was doubtless one of the reasons which led Plautus to avoid all reference to party politics.[3] Naevius died in 204 or 194.[4]

6. Titus Maccius Plautus, the third great dramatist of the period, was a native of Sarsina in Umbria.[5] The name Titus Maccius was first recovered by Ritschl from the Milan Palimpsest; as the *praenomen* had been previously unknown, Maccius had been corrupted into M. Accius. The last name is said to be derived from an Umbrian word

[1] Gell. XVII., 21, 44, where also Varro is quoted as authority for his having been a soldier.

[2] See also Gell. VII., 8, 5.

[3] Cf. Mil. Glor. 211 f. R. (II., 2, 27), which refers to the imprisonment of Naevius.

[4] Cic. Brut. XV., 60, gives the former date, but says that Varro thought it too early.

[5] He alludes to his birth-place somewhat unfeelingly in Most. 770 L. (III., 2, 83).

plotus, applied to people with broad, flat feet.[1] The events of his life are known only from Gellius III., 3, 14: "Sed enim Saturionem et Addictum et tertiam quandam, cuius nunc mihi nomen non subpetit, in pistrino cum scripsisse Varro et plerique alii memoriae tradiderunt, cum, pecunia omni, quam in operis artificum scenicorum pepererat, in mercatibus perdita, inops Romam redisset et ob quaerendum victum ad circumagendas molas, quae trusatiles appellantur, operam pistori locasset." This account shows that Plautus must have been born in the lower class of the people, and the inference is confirmed by the intimate acquaintance which he shows in his plays with the life of the lower classes, and negatively by the absence of any suggestion of patronage by the nobility, such as Terence received. The plays show no special familiarity with country life, but abound in references to trading by sea (*mercatus*, Gell.), not only in the Mercator and Rudens but generally throughout the plays (Trin. 820 ff., Most. 431 ff.). The date of his death, 184 B. C., is given by Cic., Brut. XV., 60. The Pseudolus was acted in 191 (see below, § 43) and Cic., Cat. Mai. XV., 50, implies that Plautus was then *senex*, i.e., at least sixty years old. This makes the date of his birth as early as 251, and agrees with the account of Gellius (Varro) which implies that play-writing was taken up by him somewhat late in life. As Cicero, Brut. XVIII., 73, says that he had written many plays before 197, we may put his birth in round numbers at 500 A. V. C., 254 B. C., and the beginning of his literary activity at 224–219.[2] Of his writings we have in the mss. twenty plays

[1] Festus, p. 239 M, *quia Vmber Sarsinas erat, a pedum planitie initio Plotus, postea Plautus est dictus.* But it is quite as likely that it was a family name, like *Rufus, Varus, Paetus, Scaurus*, given originally for the reason stated by Festus, according to the common Italian custom.

[2] On the chronology of this period, see Ritschl, De Aetate Plauti, Parerg. 47 ff., Ribbeck, Röm. Tragödie, 19 ff.

nearly complete and the fragments of another. Two of them can be exactly dated from the remains of the Didascaliae in the Palimpsest (Stichus 201, Pseudolus 191) ; but the rest are rather uncertain, and neither the language nor the treatment gives any clue toward a chronological arrangement. The poets of the New Comedy whom Plautus is known to have followed are Diphilus (Cas., Rud.), Menander (Stich.), Philemon (Trin.), and Demophilus (Asin.). The names of the plays are all Latin, except where they are taken from the leading character.

7. Of the other writers of the *comoedia palliata* only two need be mentioned. Statius Caecilius, of whose writings only a few fragments remain, was an Insubrian by birth, and came to Rome about 194, where he won a great reputation and became an arbiter of public taste.[1] His younger contemporary, Publius Terentius Afer, was brought as a slave from Carthage to Rome. He was carefully educated in the company of the young nobles of the more advanced school, and after his early manumission was an intimate friend of Laelius and the younger Scipio. His six plays show a higher finish than those of Plautus, and a closer dependence upon the Greek original, but are less vigorous and less Roman. Terence died in 159 ; and with him the dramatic period came to an end, and the Roman stage sank gradually to the condition deplored by Horace, Epist. II., 1, 182–207.

8. The relations existing during the century of dramatic productivity between the poet and the aediles or other officers who gave the games are known mainly through the prologues of Terence[2] and the Didascaliae. The play was sold by the

[1] See esp. Hec. Prol. II., 14–27.

[2] Especially the prologue of Ambivius Turpio to the Hecyra, with the comments of Donatus.

poet to the *dominus gregis*, the owner of a troupe of slaves trained in acting, and the giver of the games selected from the stock of plays in the hands of the *dominus gregis;* a play once sold passed entirely out of the control of the writer. In this way it came about that, when the period of dramatic activity came to an end with the death of Terence, the managers turned to their stock of old plays to satisfy the still continuing demand, and the plays of Plautus, which had been superseded for a time by the comedies of Caecilius and Terence, were again brought upon the stage.[1] At this time the prologues were rewritten in the form in which we have them, with their allusions to customs or events known to be later than the time of Plautus.[2] The plays themselves, also, were cut down or changed to suit the needs of the new actors, and because of the popularity of Plautus plays by other writers were presented under his name.[3] As the early literature gradually became the subject of grammatical study and comment, in order to remove the confusion in regard to text and genuineness, Varro separated from the rest the twenty-one pieces which he found attributed to Plautus in all lists,[4] and by combining the varying readings of different actors' copies

[1] See Cas. prol. 14 ff., which implies in the words *seniores* and *iuniores* a period of about twenty years between the two representations.

[2] For instance, the reference to seats and a permanent theatre in Capt. prol. 11 f. and elsewhere.

[3] Servius, introd. to Aen., says, *Plautum alii dicunt uiginti et unam fabulas scripsisse, alii quadraginta, alii centum;* and Gellius, III., 3, 11, puts the number at 130.

[4] Six writers of such lists (*indices*) are known. Beside the twenty-one, Varro selected a large number of others which on internal evidence he held to be genuine, so that probably less than half of the work of Plautus has been preserved. See Gell. III., 3, and Ritschl, Parerg. 73 ff., Die Fabulae Varronianae.

formed a fairly consistent text.[1] From this canon and text (the *Corpus Plautinum*) are derived the twenty plays which we have, the Vidularia having been lost with the last leaves of an early manuscript. In the time of the Antonines (the second century of the Christian era) the text was again worked over and modernized, and from this second revival date the metrical arguments prefixed to the plays.[2]

9. Taking the period as a whole, it is probable that in originality Naevius and Plautus stand at one extreme and Terence at the other; whatever, therefore, is common to Plautus and Terence, may be taken as representative of the *comoedia palliata* in general.

The prologues of Plautus are in a few cases brought into the middle of the play, but usually they precede the play and are spoken by an actor in a special prologue's dress (cf. Chorus in Shaks. Henry V.), or by a mythological personage (Aul., Rud., Trin.). Those which precede the play have suffered much from change and interpolation, so that it is difficult to decide what verses are genuine, but it is plain that Plautus made large use of the prologue as a means of explaining the plot and situation. Without some such explanation it would be impossible for the audience to distinguish Jupiter and Mercury in the form of men from the real Amphitruo and Sosia; similar explanation would be required for the Captivi and the Menaechmi. In general, the pro-

[1] Not perfectly consistent, since he included in many cases two conflicting texts, *e. g.*, the double ending of the Poenulus. The separation of those conflicting texts is the purpose of the so-called Higher Criticism of Plautus.

[2] For descriptions and classification of the mss. the student is referred to Ritschl's Prolegomena (also in Opusc. V.), Goetz, Dittographien im Plautustexte, Baier, de Plauti Fab. Recensionibus Ambros. et Pal. Brief descriptions are given in several English editions.

logues of Plautus relate to the play; the prologues of Terence are replies to criticisms of his methods.

10. The division into acts and scenes is not found in the mss., but was made by scholars in the sixteenth century. There must have been, however, in the actors' copies some stage directions for exits and entrances, and in the mss. these are indicated by the names of the characters or by Greek letters serving the same purpose as names. But the action was not interrupted at these points, nor is there good reason for supposing that it halted when the stage happened to be empty for a moment. In the Pseud., 573 b, the *tibicen* played an interlude while the actors were off the stage, and the same kind of pause may have occurred in other plays.

11. The only significant division of the plays is into *diuerbia* and *cantica*. The *diuerbium* is a part written in iambic senarii and spoken, probably in a conversational tone and with realistic action.[1] The *cantica* are of two kinds, both having musical accompaniment. The parts written in trochaic septenarii were declaimed or chanted to the sound of the pipes like the recitative of a modern opera; the *cantica*, in the special sense of the word, were written in various metres, cretic, Bacchiac, anapestic, with rapid changes from one metre to another, with a more sustained musical accompaniment and in some cases if not always with appropriate dancing. In Terence the two kinds of *cantica* together occupy about half the play, but in Plautus the proportion is larger,[2] in the Pseud. about 8 : 5, in the Capt. 3 : 1,

[1] See Don. introd. to Phorm., *diuerbiis facetissimis et gestum desiderantibus scenicum;* also to Eun.

[2] This preponderance of the lyrical element in Pl. is not to be ascribed to the influence of the Old Comedy or the Middle Comedy, as has been suggested, but to the native Italian element, and in this respect as in others Ter. follows his Greek models the more closely.

so that the total effect of such a play was not unlike that of a modern comic opera, except that it had no chorus. The *cantica* are not limited in number, but the *senarii*, the trochaic *septenarii*, and the lyrical parts are arranged in a general way into five groups, which are doubtless connected with the choral divisions of the drama of the time of Pericles. The acts in this edition are marked in accordance with this principle.[1]

12. There existed in the time of Plautus no permanent theatre in Rome. A temporary wooden stage was built for each performance, and the space in front, perhaps on a sloping hill-side, was enclosed within a stockade. There were no permanent seats, nor was a space reserved for senators until the year 194 (Liv. XXXIV., 44, 54). There was no movable scenery; from the rear of the stage projected the fronts of two or three houses with narrow alleys between, and the stage represented the street in front of the houses. Here all the action took place, banquets, toilets, secret conferences, with an awkwardness for which the characters sometimes apologize. On the stage was an altar dedicated to the god of the feast, and in some plays, if not in all, another belonging more immediately to the play, *e. g.*, an altar of Diana in the Mil. Glor., of Venus in the Rudens. Of the two entrances the one to the right of the spectators led toward the forum and the city, the one to the left toward the port and the country.

13. The number of actors was not limited by any dramatic law as in the early Greek theatre,[2] but motives of

[1] After Spengel, Aktabtheilung d. Kom. d. Pl., München, 1877.

[2] The conclusions of F. Schmidt, Zahl d. Schausp., Erlangen, 1870, rest upon the doubtful hypothesis that the *dominus gregis* would employ the smallest possible number of actors, rather than the smallest number consistent with convenience.

economy no doubt led to the assignment of more than one part to a single actor. The costumes were Greek, and this kind of comedy took its name from the *pallium*.[1] The different classes of persons, slaves, old men, young men, *hetaerae*, *lenones*, were distinguished by special colors or garments, so that the spectators were at once informed in a general way of their character. Women's parts were played by men, as on Shakspere's stage. Masks were not worn in the time of Plautus, but false beards and hair and various kinds of paints took their place sufficiently. The scene of the play is always in a Greek city, frequently Athens, and the time is in general contemporary with the Greek original.

14. It is apparent from what has been said that there was a mixture of Greek and Roman elements in the *comoedia palliata*, the outline Greek, the details Roman. Though the scene is laid in a Greek city, places in Rome are mentioned; matters pertaining to religion are Greek, but oaths and prayers are Roman; the food and table-service are Roman, the wine is Greek; the slaves are Greek, the punishments inflicted upon them are such as the Romans used. But the laws, the magistrates, the State, the wit and humor, — in short, the life and spirit are intensely and spontaneously Roman, so that contrasts which, when attention has been called to them, are absurd enough, easily escape the notice of a reader as they escaped the notice of hearers of the play. They are like the anachronisms in Shakspere. And this is somewhat remarkable when the great differences in tone and temper between the Athenian of the third century and the Roman of the Second Punic War are taken into the account.

[1] *Comoedia palliata*, to distinguish it from the *comoedia togata*, in which the dress of the actors was Roman.

15. The harsh judgment which Horace passes upon early Roman literature and upon Plautus in particular is well known, but other competent critics estimated Plautus with less bias. Cicero, de Orat. III., 12, 45, represents L. Crassus as saying of his wife's mother Laelia, *eam sic audio, ut Plautum mihi aut Naeuium uidear audire*, and Pliny, Epist. I., 16, 6, says of some letters, also by a woman, *Plautum uel Terentium metro solutum legi credidi*, calling the writer *doctam politamque.* If this comparison be reversed, as it may fairly be, it is high praise to say that the style of a drama resembles the speech of a cultivated woman, which is beyond question the perfection of colloquial language. Varro, quoted by Quint. X., 1, 99, adopts the phrase of Aelius Stilo, *Musas Plautino sermone locuturas fuisse, si Latine loqui uellent.* The judgment of Varro, Cicero, and Pliny is decisive as to the style of a Latin writer, but tested in other directions and by modern standards Plautus is a better play-wright than poet. He is never really reflective, and the few lines which he gives to philosophizing are intentional burlesques.[1] For lofty thought or ennobling conceptions of life or beauty of description the reader will look almost in vain. Plautus is not a great poet; he is a maker of fun and farce and jokes not always good, full of the hearty spirit of the second century, un-moral and sometimes coarse but not immoral, entirely unsentimental and unaffected, and no more cramped than one of his own slaves by a knowledge of those high literary standards which Terence, with only partial success, labored to satisfy, and which checked more and more the spontaneity of Roman poetry. Out of the twenty plays at least half may fairly be

[1] Cf. Capt. 284, *philosophatur quoque iam, non mendax modost,* and Pseud. 667 ff., 687.

called good comedies: — Amphitruo, Aulularia, Bacchides, Captivi, Menaechmi, Miles Gloriosus, Mostellaria, Pseudolus, Rudens, and Trinummus.

16. The interest felt by philologists in the language of the Plautine comedies is due less to the skill with which Plautus writes, considerable as that is, than to the fact that he reproduces, probably with great exactness, the Latin spoken in Rome at the beginning of the second century. Before the year 240 writing had been employed chiefly for record and for official purposes, and except as it had been used in debate and in extemporaneous versification the language had received little of the polish which comes from literature. It would be incorrect to represent the Latin of Plautus' time as a rude and wholly uncultivated dialect, but it would be equally incorrect to confuse it with the far more finished instrument which Vergil used. During the life-time of Plautus began the remarkable divergence of the literary from the spoken language, a phenomenon which appears in some form in the speech of every highly civilized race, but which is more marked in Latin than in English. Just at this time the Romans took final and complete possession of Italy, and the Latin became, in consequence, the language of commerce and of official intercourse, and, in coincidence with this, the Graeco-Roman literature gave the needed refinement and power of imaginative expression. In this cultivated and regulated Latin were written nearly all the works which are still read for their literary merit. The spoken Latin, after comedy came to an end, is found only by chance in literature. Catullus, Horace in the Satires, and Livy in the speeches are somewhat colored by it, but the letters of Cicero are our main source of knowledge of the Latin as it was spoken by cultivated men toward the end of

the Republic. Apuleius and Martial and some of the Christian writers continue the development. While the literary Latin became the vehicle for the platitudes of Lucan and Silius Italicus and finally came to its death in the pedantic Ciceronianism of the humanists, the spoken Latin has at no time ceased to be the living means of communication between men, passing over by slow and regular development into the Romance languages.

Now Plautus gives not simply the first connected specimen of the Latin language, but also the only specimen of the purely natural language. He wrote just as this long divergence was beginning, while the language was as yet uninfluenced by logical regulations, and the Latin of his plays is the source both of the spoken and of the literary language. For this reason the usage of Plautus must be the starting-point of all historical investigation of the Latin. It is hardly an exaggeration to say that all study of Romance philology leads back to Plautus. His language, therefore, is to be studied not merely as a means of expression used by a writer of some special power, but much more for the sake of and in view of the general laws which govern the growth of all language.

17. Coming at a time of transition, Plautus retains forms and usages from the earlier Latin: [1] —

[2] In orthography *quo* is regular for *cu* in *quom*, *quoius*, *quoi*, etc.; *uo* is used for *uu*, *seruos*, *tuos*; *uo* for *ue*, *uoster*,

[1] The second of the Elogia Scipionum, C. I. L., I., p. 18, may serve as a specimen of the *prisca Latinitas*: —

honc oino ploirume cosentiont R[omai]
duonoro optumo fuise uiro [uirorum].

[2] The following outline and lists are intended only for illustration of the more marked peculiarities of the Latin of comedy, and make no attempt at completeness. Fuller explanations of some of these points will be found in the notes.

uoto, *uorto;* *u* is used for later *i* in *lubens*, in some superlatives, *optumus*, *maxumus*, etc.; *ei* is sometimes found in the mss. (and in inscriptions) for *ī;* *h* is not used in *erus*, *umerus*, and some similar words. Assimilation is not general in compounds, *adcurro*, *adfinis*, *inmortalis*, *conlocare*, though the usage varies considerably. All these peculiarities are supported by inscriptions.

In declension the gen. of the first decl. in *āī*, *filiai*, *comoediai*, and perhaps in *as;* the gen. and dat. in *e*, *fide*, *die*, the gen. of the fourth decl. in *i*, *uicti* for *uictus*, and dat. in *u*, *risu*, reappear, though less frequently, in archaic imitations in later Latin. Forms of pronouns are more unlike those of the classical period; *eampse*, *eopse* for *ipsam*, *ipso;* *hisce*, *illisce* in the nom. pl. masc.; *uni* gen.; *illae* dat.; *mis*, *tis*, for *mei*, *tui*, are found more or less frequently.

The old forms of verbs are like those to be found in quotations of early laws in Cicero and Livy, *duint*, *faxo*, *faxim*, *empsim*, *audibo*, *fuat*, *siem*, *siet*, *creduas*, the infin. in *-ier*, and many others.

18. By the side of the early forms Plautus used also later ones, so that he had at his command (and this is a marked advantage in the Latin of his time) two or more forms of identical meaning which could be put to different uses, *e. g.*, *siet* or the infin. in *-ier* for the end of a senarius or troch. septen., *duint*, *faxint* for curses. Nouns varied in gender and declension, and verbs in conjugation, *e. g.*, between the 2d and the 3d conj.; some verbs which are prevailingly or exclusively deponent in the classical period have active forms in Plautus, as *arbitro*, *opino*. This variation in inflection should be understood not only as showing that newer forms had come in by the side of the earlier without at once or wholly displacing them, but also as indicating that the distinc-

tions of inflection were not yet so definitely fixed as they became in the regulated language. In so far the variation itself is a survival from an earlier stage of development.

19. In constructions and phraseology the same tendencies to retain the old and accept the new appear.

The uses of the cases are in the main like those of the classical period. The use of a noun in apposition, instead of a gen. (*maxuma pars homines*) is an illustration of parataxis in noun constructions; *utor* with acc. belongs to early Latin; *ad* is used in the sense of *apud* (*in libertatest ad patrem in patria*, cf. *ad terram* with Fr. *à terre*); *in* is used with the abl. of time within which an event occurs, *cum* and *ab* have peculiar uses, and the freedom with which prepositions may be expressed or omitted must be regarded as a survival from the adverbial stage.

In the moods traces of parataxis, that is, of the connection of sentences by coördination or juxtaposition instead of by subordination, are to be found everywhere. So a second independent sentence is used instead of a result clause, *lassum reddiderunt: uix eminebam* for *ut uix eminerem.* In the same way a clause with *ita* follows a clause which in logical arrangement would express the result. Thus *faxo* is used with the future or with the subjunct. without *ut*, and *certumst* with the future. These are the more obvious illustrations; of the same nature is the frequent or prevailing use of the indic. in clauses where the classical usage requires the subjunct., *e. g.*, in certain kinds of indirect question and in *quom* clauses.[1]

[1] See Langen, Beitr. p. 231; Schnoor, Quaest. Pl., Kiel, 1878; Weissenborn, Parataxis, Burghausen, 1884; Weninger, de Parat. in Ter., Erlangen, 1888.

20. Words develop in meaning not less surely than in form and construction. So *ariolari*, *reprehendere*, *praedicare*, *perplexim*, *enim*, and many others have in Plautus a sense quite different from the later one. The lexicons sometimes give the Plautine meaning in its proper place at the head of the article; but the numerous careful studies of early meanings in Langen's Beiträge (some ninety in all) show how large a contribution to Latin lexicography is still to be made from Plautus.

21. The various forms of alliteration, rhyme, and *figura etymologica*, to which reference is made in the notes, belong properly to the early stage of the language, though their use continues in the classical period.

22. It is the fact that Plautus wrote at a time of rapid change in the Latin that makes these inheritances from an earlier time so prominent; the remaining peculiarities of his language are the result of its colloquial character, and their interest is psychological rather than historical. The forces which they illustrate are still at work and may be studied in colloquial English.

The language of conversation tends to exaggeration. The words are not weighed with care; they seem to the speaker an inadequate expression of his thought or emotion, and he endeavors to emphasize the idea by repeating it in a slightly different form. So we find phrases like *lactus lubens laudes ago*, *redire denuo, probo et fideli et fido et cum magna fide.* This accounts for the tautological use of *magis* with comparatives, *magis certius*, *magis auctius*, and for the similar use of *adaeque* (*adaeque miserior*). In the same way pairs of words are used where single words would suffice, especially adverbs of time and place, like *illic ibi, tum ibi, tum igitur*, — cf. Engl. "this here," "that there." In some cases the

colloquial exaggeration has not produced the fulness of expression, but has merely preserved it. So the antecedent is often expressed both in the demons. and in the relat. clause, *qua causa*, *ea causa*, or a demonstrative word, like *igitur*, *ilico*, marks the beginning of the main clause, as *so* is used in German and *then* in English. The tendency to exaggeration doubtless contributed to preserve the *figura etymologica* in such phrases as *misera miseria*, *pulcra pulcritudo*.

23. With this went hand in hand the tendency to exhaust a word of its meaning, and then to continue to use it as, in the true sense, an expletive. Such loss of meaning is to be detected only by finding misapplications of it. Adjectives are especially liable to this abuse; the German *reizend*, the English "awful," and the school-girl's "lovely" are modern illustrations. Plautus uses *lepidus* as a word of praise without discrimination, and *scelestus* is the corresponding word of reprobation. So *perii* is a mere exclamation, and most forms of curse have undergone a complete loss of their original meaning. In frequently used questions *abin?* becomes practically equivalent to *abi* and *audin?* to *audi*; *ain tu uero?* is like the New England "you don't say!"—a mere expression of surprise. The diminutives, which often do not differ in sense from their primitives, and the frequentative and intensive verbs, all very common in Plautus, have undergone both processes; they have first been used in an exaggerated way, where the thought demanded only the simple word, and then from repeated use have sunk back into the original meaning. A few words have twice been intensified and twice exhausted of the added force.

24. Slang words, which abound in Plautus, differ from the foregoing in that they are used at first with a more deliberate and generally a comic intention. The terms for cheating

illustrate this well; *admordere*, *tangere*, *interuortere*, *dare uerba*, *os sublinere*, *adtondere*, *emungere*, *dearticare*, *exenterare*, *deasciare*, *deruncinare* are some of the words which, by the use of a comic figure, add vividness to the idea of cheating. So in the use of terms of endearment and abuse Plautus may have heightened the natural characteristics of the language, but such words as *carnufex*, *mastigia*, *furcifer*, *uerbero*, were thoroughly Roman, and are said to have their counterparts in modern Italy. The *locus classicus* for abusive terms is Pseud. 360 ff.; for a string of pet-names, *mea uoluptas*, *mea delicia*, etc., see Poen. 365 ff.

25. A language so flexible as the Latin of Plautus easily admitted new words, either foreign importations or coinages from Latin stems. So we find many Greek words used without change or slightly Latinized like the verbs in *-isso* from *-ιζω*. The comic formations doubtless dropped out of the language after serving their purpose, and our ignorance of the vocabulary before Plautus makes an exact estimate impossible; but all the indications are that the period was one of real productivity in language, and in this respect, as in many others, resembled the Elizabethan Age.

26. The earliest forms of Italian verse were apparently accentual with large but irregular use of recurrent consonant sounds, — the primitive rhythm of every race, which still lingers in nursery songs. The Saturnian measure, used by Livius Andronicus in his translation of the Odyssey and by Naevius in the Bellum Punicum, was an advance upon these. It had a strict caesura, and may have been partly or wholly quantitative; but it was at the best too rough and too monotonous for the drama. Both Livius Andronicus and Naevius, therefore, though they had employed it in narrative poetry, turned to the Greek for models for their dramatic

metres. Their models, however, were not the strict rhythms of the early lyric and dramatic poetry; from these the Greek poets, especially in comedy, had gradually fallen away. In the iambic trimeter, for example, where Aeschylus rarely allowed two short syllables for an accented long, Euripides was much freer, and the writers of the New Comedy had extended the resolutions under the ictus so far that the feet of three syllables outnumbered the feet of two syllables. A similar change had taken place in regard to the caesura, which the later writers frequently neglected. The models which the Roman dramatists followed were therefore already somewhat free in their versification, and this freedom the Romans increased by setting aside the law of the dipody. That is, while the Greek poets, even in the New Comedy, made a distinction between the odd feet and the even feet of the iambic trimeter, permitting the spondee in the first foot but not in the second, | ⏓ — ⏑ — |, the Romans made no distinction, but allowed the spondee and its equivalents in the even feet also, except the sixth. On the other hand, they were strict in their observance of the caesura, perhaps through the influence of the Saturnian measure, and they imposed upon themselves certain laws, the meaning of which is not yet fully understood, in regard to the relation between the end of a word and the end of a foot. Thus, though the dactyl may take the place of the iambus anywhere except in the sixth foot, a dactylic word-foot, | mīlī́tĭs |, | dīcḗrĕ |, is very rarely found except in the first foot. So in the 8,000 senarii a spondaic word-foot occurs only 27 times in the second foot, and anapestic words only 17 times.[1] It is there-

[1] Ritschl, Proll. Cap. XV.; O. Brugman, Quemadmodum in Iamb. Sen., etc., Bonn, 1874; W. Meyer, Beobachtung d. Wortaccentes, München, 1884. The facts are admitted by all; the question at issue is

fore quite incorrect to speak of Plautus as careless in his versification; the prosody of his time was not yet fixed into hard and fast lines and the laws of his versification were in some respects free; but in the observance of those laws he shows a high degree of precision.

27. The Iambic Senarius is the verse in which the *diuerbium* is written and the metre most frequently employed by Plautus. It is the Roman substitute for the Greek trimeter. The sixth foot is always pure, with *syllaba anceps*, ◡ ⏓, but all the other feet allow the substitution of a long for the short syllable and of two short syllables for the long. The senarius, therefore, permits in any of the first five feet the tribrach ◡◡́◡, the dactyl —◡́◡, the spondee —⏑́, and the anapest ◡◡⏑́. The proceleusmatic, ◡◡◡́◡, is found rarely outside of the first foot. The close of the verse is subject to careful laws. The fifth foot cannot be an iambic word, but is either a spondaic or anapestic word-ending, or else the verse ends with a cretic word, —◡—, or with a polysyllable. The caesura is strictly observed; it comes after the unaccented syllable of the third foot or of the fourth, and in the latter case there is often a secondary caesura after the second foot.

28. The Iambic Septenarius (Greek tetrameter catalectic) is much more rarely used. It is divided by a strict caesura, usually after the fourth foot, which permits hiatus and *syll. anceps*. It admits all the resolutions and substitutions of the senarius; but the fourth foot is pure like the sixth of the senarius, and the third is like the fifth.

whether the facts are to be explained by supposing that the writers intentionally avoided certain conflicts between word-accent and ictus, or by the hypothesis of a new dipody law and as an unintended result of the avoidance of a monosyllable at the end of the verse or before the caesura.

29. The Trochaic Septenarius is, after the senarius, the verse most frequently used, and is the regular metre for recitative passages. It has caesura after the fourth foot, often with a secondary caesura after the second foot. Hiatus and *syll. anceps* occur in the caesura, generally with a pause in the sentence. As the verse ends with a half-foot, —⏑|⏓, making an iambic close, it is subject to the same laws as those which govern the fifth and sixth feet of the senarius, and there are also limitations in regard to word-endings. Except for this, resolutions are permitted freely without distinction between odd and even feet, and the metre is a lively and effective one.

30. Other metres are used chiefly in the *cantica.* The Iambic Octonarius occurs only about 300 times in Plautus, and, as used by him, has the caesura regularly after the fourth foot; this divides the verse evenly, and each half is like the first half of the iamb. septen. The acatalectic dimeter (quaternarius) is found occasionally, and is the same as either half of the octon. The catalectic dimeter is sometimes used as a *clausula.*

The Trochaic Octonarius is made up of two equal parts, each like the first half of the septen.; the caesura in the middle allows hiatus and *syll. anceps.* Apparently this verse is freer than the septen., so that it is not always possible to distinguish it from anapestic octonarius.[1] A few of the shorter trochaic verses are used in the *cantica, e. g.*, a combination of two catalectic tripodies in Pseud. 259, 1267 f., 1302.

31. Anapestic rhythms are especially free in resolutions and in succession of feet, allowing occasionally a dactylic word-foot and the dactyl and anapest in succession, —⏑́⏑|⏑⏑—́, an awkward combination not found in other

[1] The question is discussed at length in Spengel's Reformvorschläge.

metres. Unusual licenses in prosody are more frequent in anapestic verse than elsewhere. The Septenarius and Octonarius are the most common metres, with caesura after the fourth foot, permitting hiatus and *syll. anceps.* The shorter verses are used in the *cantica* in systems or singly.

32. Cretics, $\acute{}\cup-$, are used only in the *cantica.* Resolution of either long syllable is allowed except at the end of a verse, making $\acute{}\cup\cup-$ or $\acute{}\cup\cup\cup$, but not both in the same foot. The short syllable may be replaced by a long, making $\acute{}--$, but seldom more than once in a verse, and never in the last foot. The tetrameter is frequently used in *cantica*, and is a carefully constructed and effective verse. It has the caesura in the middle, and the short syllable and final long of the second and fourth feet are always pure. The dimeter is also used and is found in the Pseud. 1285 ff. in combination with trochaic rhythms.

33. The Bacchīus, $\cup\acute{}-$, is used somewhat less frequently. It permits resolution of either long, $\cup\acute{}\cup-$ or $\cup\acute{}\cup\cup$, but not both in the same foot. The short may be replaced by a long, and this may be resolved into $\cup\cup\acute{}-$, but these freedoms are carefully guarded so that the character of the verse shall not be lost. The tetrameter is most frequent, and the dimeter is also found.

34. In regard to the use of these verses in the *cantica* there is great uncertainty. In some cases a single rhythm prevails (*e. g.*, Bacchiac in Most. 85 ff.; cretic-trochaic in Most. 690 ff., Ps. 1285 ff.) and gives definite character to the whole *canticum;* in other cases the different kinds of rhythm are used together without any regular system. There is no strophic arrangement, as in the Greek chorus-passages, and the attempts of scholars to find a complete explanation of the facts have been thus far unsuccessful. *Cantica* like Pseud.

574–594, 1285 ff., must simply be accepted as they stand in the mss.

35. Hiatus is permitted, as has been said, in those verses which are divided into two equal or nearly equal parts by diaeresis or caesura at the end of a foot, that is, in septenarii and octonarii, and in Bacchiac and cretic tetrameters. Examples in the Pseud. are 191, 256, 597, 946, 1244, 1268 a, 1293, 1327. As this kind of verse-pause permits also *syllaba anceps*, the hiatus is evidently more apparent than real. Hiatus occurs frequently where there is a change of speakers, as in 31, 79, 338, 448, 625, 846, 1079, though elision is still more frequent. Further, a long monosyllable under the ictus is generally not elided before a short vowel, but is shortened. So 62 *cŭm ĕa*, 72 *quă ĕgo*, 203 *quĭ ămant*, 313 *năm ĭstuc*, 318, 325, 337, 376, 415, 549, 650, 880, 1024, 1120, 1171, 1209. Interjections in Plautus, as in the stricter poets, are often exempt from elision. Beyond these limits it is not certain that Plautus permitted hiatus. In the form in which the text appears in the mss., there are many cases of hiatus which do not fall into any of the classes given above; it is quite certain that most of these are the result of some error in the mss., but it is also possible that some of them may be hereafter reduced to system and proven to be legitimate.

36. The prosody of a word is a part of its orthography, and the laws which have been illustrated above in forms and syntax affect also the quantity of vowels in Plautus; certain quantities are survivals from the earlier prosody, which passed out of use, wholly or mainly, before the Augustan time; other peculiarities are due to the progress of the language, and may be traced into the Romance languages, even when they have not affected the literary Latin.

37. Synizesis is largely used with certain classes of words,

meus, tuos, suos, dies, deus, the dissyllabic forms of *is*, and regularly when two vowels are brought together by composition, as in *proin*, *proinde* 679, 1197, *dehinc*, *deinde*, *quoad* 622, as well as in many other words. Examples in this play are *mei* 6, *mea* 316, *meam* 344, 496, *tui* 6, 11, 378, *tuo* 293, *tuos* (acc.) 552, *suo*, 234, 411, *suae* 175, *ei* 58, *ea* 55, 92, *eorum* 140, *eo* 184, 858, *huius* 201, 733, 823, *quoius* 210, *illius* 1091 (also *istius*, *ipsius*, etc.), *dies* 241, 1268, *rei* 58, 175, 1120, *aiebat* regularly *aibat*, *sciam* 1120, *eo*, *eam* (*ire*) 1328, 1329. Some other cases less regular than these are found in anapests, but nouns like *filius*, *gratia* are rarely contracted, and *gratiis* is in Plautus always trisyllabic, though in classical Latin it became *gratis*.

38. Many final syllables which afterward were shortened or made common, retain in Plautus invariably or occasionally their original long quantity. Thus *es* (from *esse*), *-or* in nouns, verbs (*fateor* 848, *uocor* 1210) and comparatives and *-ar* in verbs are always long. Occasional instances are found of *fūit* (1278[b]), of *fīeri*, *fīerem*, at the end of an iamb. sen.; of the verbal endings, *-ēt*, *-īt*, in the 4th conj., in perf. (*uixīt* 311, *dixīt* 596) and in the subjunct., of *-ēr*, *āt* (*erāt* Hor.) and *-īs*, as well as of the nom. 1st decl. in *-ā* (cf. gen. in *-āī*).

39. In respect to certain consonants, the pronunciation of the time of Plautus was less precise than the pronunciation of the Augustan age. Final *s* was so weak that it did not make position with a consonant in the next word, even in the sixth foot of the senarius; so *saluŏs sis*, *perdĭs me*, *estĭs nunc*, etc.[1] With words ending in *s*, the forms *es*, *est*, unite almost as freely as with words ending in a vowel, as *sanu's*, *meust*.

[1] Cf. Orat. 161, where Cic. speaks of the *poetae noui* as just introducing the strong final *s*.

The sound of *m* and *n* was weakened in the common words *inde, unde, nempe* (353, 1189), so that the first syllable is short, and *ille, iste* were also shortened by frequent use into *ĭlle, ĭste* (cf. form *ste*).

40. The most important differences between the prosody of Plautus and that of Vergil and Horace are produced by the accent. It is probable, on the one hand, that the language still felt the effect of the early accent laws, which, by allowing the accent to fall upon other syllables than the penult or antepenult, favored certain contractions like *amávisse, amásse*. This may account for some apparent cases of syncope, *uoluptatum* 69, *uoluntate* 537, *ministeriis* 772.[1] But the new law restricting the accent to the penult or antepenult had already in the time of Plautus greatly affected the language. The tendency to pronounce the final syllable less distinctly was increased by the fact that this syllable was never accented, and thus final consonants were dropped in pronunciation,[2] and final long vowels were shortened. Especially in iambic words it was difficult to give the final syllable its full weight after the accented short vowel. So the final consonant of iambic words like *ăpud, quĭdem* 25, 30, *ĕrat, ĕrit* 154, *părum, sĕnex, iăcit, căput*, etc., did not make position with a consonant in the next word. In the same way a final long vowel in an iambic word was often shortened, especially in the imperatives, *uidĕ* 48, 942, *manĕ* 240, *iubĕ* 666, *rogă* 114, *abi, tene, tace*, etc.; and also in other words, *nouŏ modŏ* 569, *dolŏs* 580, *uirŏs* 167, *mală* (abl.) 104, *malĭ* 142. But when such a word was spoken with special em-

[1] These are now generally explained according to §§ 41, 42, *uŏlŭptátum*, etc. But I believe that the explanation by syncope, carried too far by Ritschl, has been recently too much neglected.

[2] So MATE HE CUPA = *mater hic cubat* in an inscription.

phasis it might retain its long quantity, as *pauē* 103. This general tendency had great influence in the colloquial Latin at all periods, but was checked by Ennius in the literary language, so that it appears only occasionally as in *benĕ*, *malĕ*, and in the common quantity of *mihĭ*, *tibĭ*, *sibĭ*, etc.

41. The cases given above include only iambic words shortened by the word-accent; in the versification of comedy the verse-ictus has the same effect, not only upon iambic words, but also upon iambic combinations of syllables, whether the accent coincides with the ictus or not. This is especially frequent with monosyllables or words which become monosyllables by elision, *ád hŏc* 135, *quíd hŏc quod* 479, *séd ĕccum* 965, *pól ĭste* 195, *quíd ĭstuc* 608, *séd ĭstic* 699, *quíd ĕst* 977, *tíbi ŭt caueres* 1227, *quód ĭn manu*, *séd ădde*, *quíd ĕxprobras*, *séd ăd postremum*, *pótĕstatem*, *dédĭsti*, *uícĭssatim*, etc.

42. Further, the influence of the ictus is felt, not only upon a following, but also upon a preceding long syllable, when that syllable is itself preceded by a short vowel. So *quis hĭc lóquitur* 445, *sed hŭnc quém* 592, *et hĭc quám* 594, *sed ĕccúm* 911, *ego ĭstúc* 945, *nisi ĕffécero* 950, *ego ăps té* 916, *nimĭsque égo* 1019, *uetŭstáte*, *taběrnáculo*, *Alĕxándrum*, *ubi ŏccásio*, *ibi ĕxtémplo*, *sed ŭxór*, etc.

These lists of syllables shortened under the influence of the accent or the ictus might be extended to hundreds of illustrations, but it should be noticed that they are strictly limited to iambic combinations, and that the ictus always falls upon the syllable immediately before or after the long syllable. That is, ⏑ — becomes ⏑⏑ or ⏑ — ⏓ becomes ⏑⏑⏓, but no change of quantity takes place in combinations like *dĭcit*, *dĭcēmus*, *dīcēmús*, or where the long syllable has the ictus.

The Pseudolus.

43. The Pseudolus is one of the few plays which can be exactly dated. At the time when the comedies became the subject of critical study certain details in regard to date and representation were recorded in the mss., in imitation of similar διδασκαλίαι in the Greek. The Ambrosian Palimpsest (A) has preserved a few fragments of these, including the following to the Pseudolus: —

M · IVNIO M · FIL PR VRB
AC A

From the *didascaliae* to the plays of Terence, which are preserved in full, and to the Stichus[1] it is apparent that this must be the name of the official who presided over the games. From Livy XXXVI., 36, it appears that after the bringing of the stone of the Magna Mater Idaea to Rome the censors of the year 204 made contracts for the building of a temple, and *tredecim annis post quam locata erat* [i. e., in 191 B.C.] *dedicavit eam M. Iunius Brutus, ludique ob dedicationem eius facti, quos primos scenicos fuisse Antias Valerius est auctor, Megalesia appellatos.* The fact that there were no

[1] The *didascalia* to the Stichus is as follows: —

[T. MACCI PLAVTI STICHVS]
GRAECA ADELPHOE MENANDRV
ACTA LVDIS PLEBEIS
CN · BAEBIO C · TERENTIO AED · PL ·
[EGIT]
T · PUBLILIVS PELLIO
[MODOS FECIT]
MARCIPOR OPPII
TIBIIS SERRANIS TOTAM
[FACTA EST?]
C · SVLPICIO C · AVRELIO COS ·

censors in office for 191, and that the consuls were with the army accounts for the dedication of the temple by the *praetor urbanus*. The last line should read AC[TA MEG]A[LESIIS]. The Pseudolus was therefore presented in the year 191 B.C., at the special Megalesian games, lasting several days,[1] upon the occason of the dedication of the temple to the Magna Mater.

44. The scene of the play, as of more than half the comedies, is Athens (202, 270). The stage presented three houses (952). As Ballio's house was the seventh from the harbor-side, the left, and the alley between that house and Simo's was the sixth (597, 960) from the gate, Ballio's house must have been on the right, Simo's in the middle, and Callipho's on the left.[2] The time of the Greek original, which is left unchanged in the Roman play, was the day before the great Dionysiac festival (59 f.) in March–April, from noon to the middle of the afternoon (530, 664, 1157 f.).

45. The Pseudolus has more than the usual number of inconsistencies of plot. In 9, Pseudolus knows nothing of the love troubles of Calidorus, though he is his confidential adviser (16) and the whole town is gossiping about the matter (415 ff.). In 225 ff. the threat against Phoenicium is in direct contradiction to Ballio's expectation of selling her that same day (or the next day). In 344 ff., Calidorus is surprised and indignant at hearing that an agreement had been made to sell Phoenicium, though this fact has been known to him *hos multos dies* (9, 51 ff.) from the letter. In 385 f. Pseudolus asks for a helper, *astutum*, *doctum*,

[1] See last line of play, *in crastinum uos uoco.*

[2] That the third house was Callipho's is probable from *uicinus*, 411; in the sing. this word, used 25–30 times in Pl., always refers to a person whose house was on the stage.

cautum et callidum, that is, a slave; immediately after he asks for a *certus amicus*, and this confusion is repeated in the scene with Charinus, 711 ff. In 507–21 Pseudolus tells Simo that he will swindle him out of twenty *minae*, but no further notice is taken of this threat, nor is it at all carried out by the willing payment of twenty *minae*, 1313. In 551, Callipho, at the earnest request of Pseudolus, promises to stay in town and see the matter through, but he does not appear again in the play. In 699 ff., Pseudolus and Charinus know nothing of each other in spite of the intimacy of each with Calidorus. Scenes III. 1 and 2 (767–893) are superfluous, though not absolutely contradictory of anything in the rest of the plot. Some of these contradictions are doubtless due to late interpolations and some of the passages are so marked in the text, but enough remain to show that Plautus cared less for the small virtue of consistency than for the immediate comic effect upon his uncritical audience.[1] In spite of these defects the Pseudolus ranks high among the plays of Plautus, and was even in Cicero's time a favorite with the public.[2]

Modern imitations of the Pseudolus are few. Reinhardstoettner,[3] p. 39, gives a record of the presentation of the play in Coburg in 1599, at the Rathaus on the Gregoriusfest by the Rektor and scholars of the gymnasium. The Danish

[1] See Langen, Plautinische Studien, p 90. This book is the storehouse of information about the plots. Certain other contradictions in the Pseud, explainable, I believe, neither by the general carelessness of Pl., nor by the hypothesis of double recension, would require too much space for discussion here.

[2] Philipp. II., 6, 15, Pro. Rosc Amer. vii., 20, xvii., 50.

[3] Spätere Bearbeitungen Plautinischer Lustspiele, Leipzig, 1886.

dramatist Ludvig Holberg (1684–1754) made it the basis of one of his best-known plays, Diderich Menschen-Skräk (i.e., -Schreck), which was often repeated and was translated into German. Lessing also planned a play based upon the Pseudolus, but did not complete it.

T. MACCI PLAVTI PSEVDOLVS.

ARGVMENTVM I.

Praeséntis numerat quíndecim milés minas:
Simúl consignat sýmbolum, ut Phoenícium
Eí det leno quí eum cum relicuo ádferat.
Veniéntem caculam ínteruortit sýmbolo
Dicéns Syrum se Bállionis Pseúdolus,
Opémque erili ita áttulit: nam Símiae
Lenó mulierem, quém is supposuit, trádidit.
Venit Hárpax uerus: rés palam cognóscitur,
Senéxque argentum quód erat pactus réddidit.

ARGVMENTVM II.

Calidórus meretricem ádulescens Phoenícium
Ecflíctim deperíbat nummorum índigus.
Eándem miles, quí uiginti múlierem
Minís mercatus ábiit, soluit quíndecim,
Scortúm reliquit ád lenonem, ac sýmbolum,
Vt, qui áttulisset sígnum simile cétero
Cum prétio, secum auéheret emptam múlierem.
Mox míssus ut prehéndat scortum a mílite
Venít calator mílitaris. Húnc dolis
Adgréditur adulescéntis seruos Pseúdolus
Tamquám lenonis átriensis, sýmbolum
Aufért minasque quínque acceptas mútuas
Dat súbditiuo cáculae cum sýmbolo.
Lenónem fallit sýcophanta cácula:
Scortó Calidorus pótitur, uino Pseúdolus.

PERSONAE.

PSEVDOLVS SERVOS
CALIDORVS ADVLESCENS
BALLIO LENO
SIMO SENEX
CALLIPHO SENEX
HARPAX CACVLA
CHARINVS ADVLESCENS
PVER
COQVOS
SIMIA SYCOPHANTA.

PROLOGVS.

. . . . . .

Expórgi meliust lúmbos atque exsúrgier:
Plautína longa fábula in scaenám uenit.

ACTVS I.

PSEVDOLVS. CALIDORVS.

PSE. Si ex té tacente fíeri possem cértior,
Ere, quaé miseriae té tam misere mácerent,
Duorúm labori ego hóminum parsissém lubens:
Mei té rogandi et tuí respondendí mihi.
Nunc quóniam id fieri nón potest, necéssitas
Me súbigit ut te rógitem. Respondé mihi:
Quid ést quod tu exanimátus iam hos multós dies
Gestás tabellas técum, eas lacrumís lauis,
Neque tuí participem cónsili quemquám facis?
Elóquere, ut quod ego néscio, id tecúm sciam.
CAL. Miseré miser sum, Pseúdole.
PSE. Id te Iúppiter
Prohibéssit.
CAL. Nihil hoc Ióuis ad iudicium áttinet:
Sub Véneris regno uápulo, non súb Iouis.
PSE. Licétne id scire quíd sit? Nam tu me ántidhac
Suprémum habuisti cómitem consiliís tuis.
CAL. Idem ánimus nunc est.
PSE. Fáce me certum, quíd tibist:
Iuuábo aut re te aut ópera aut consilió bono.
CAL. Cape hás tabellas: túte hinc narrató tibi,
Quae mé miseria et cúra contabéfacit.

PSE. Mos tíbi geretur. Séd quid hoc, quaesó ?
CAL. Quid est ?
PSE. Vt opínor, quaerunt lítterae hae sibi líberos :
Alia áliam scandit.
CAL. Lúdis me ludó tuo.
PSE. Has quídem pol credo, nísi Sibulla légerit,
Intérpretari nátum posse néminem.
CAL. Cur ínclementer dícis lepidis lítteris,
Lepidís tabellis, lépida conscriptís manu ?
PSE. An, ópsecro hercle, habént quas gallinaé manus ?
Nam has quídem gallina scrípsit.
CAL. Odiosús mihi's.
Lege uél tabellas rédde.
PSE. Immo enim péllegam.
Aduórtito animum.
CAL. Nón adest.
PSE. At tú cita.
CAL. Immo égo tacebo : tú istinc ex cerá cita.
Nam istíc meus animus núnc est, non in péctore.
PSE. Tuam amícam uideo, Cálidore.
CAL. Vbi east, ópsecro ?
PSE. Eccam ín tabellis pórrectam : in cerá cubat.
CAL. At té di deaeque, quántumst . . .
PSE. Seruassínt quidem.
CAL. Quasi sólstitialis hérba paulispér fui :
Repénte exortus súm, repentino óccidi.
PSE. Tace, dúm tabellas péllego.
CAL. Ergo quín legis ?

PSE. 'Phoenícium Calidóro amatorí suo
Per céram et lignum lítterasque intérpretes
Salútem inpertit ét salutem ex te éxpetit,
Lacrumáns titubantique ánimo, corde et péctore.'
CAL. Perií: salutem núsquam inuenio, Pseúdole,
Quam illí remittam.
PSE. Quám salutem?
CAL. Argénteam.
PSE. Pro lígnean salúte uis argénteam
Remíttere illi? Víde sis quam tu rém geras.
CAL. Recitá modo: ex tabéllis iam faxó scies,
Quam súbito argento mi úsus inuentó siet.
PSE. 'Lenó me peregre míliti Macédonio
Minís uiginti uéndidit, uoluptás mea.
Et príus quam hinc abiit quíndecim milés minas
Dederát: nunc unae quínque remorantúr minae.
Ea caúsa miles híc reliquit súmbolum
Expréssam in cera ex ánulo suam imáginem:
Vt, qui húc adferret éius similem súmbolum,
Cum eó simul me mítteret. Ei reí dies
Haec praéstitutast: próxuma Dionýsia.'
CAL. Cras éa quidem sunt: própe adest exitiúm mihi,
Nisi quíd mihi in test aúxili.
PSE. Sine péllegam.
CAL. Sino: nám mihi uideor cúm ea fabulárier.
Lege. dúlce amarumque úna nunc miscés mihi.
PSE. 'Nunc nóstri amores, móres, consuetúdines,
[Iocus, lúdus, sermo, suáuisauiátio,]

Conprẽssiones ártae amantum cónparum,
Tenerís labellis mólles morsiúnculae, 67a
Nostrórum 67b
Papíllarum horridulárum oppressiúnculae:
Harúnc uoluptatum mi ómnium atque itidém tibi
Distráctio, discídium, uastitiés uenit, 70
Nisi quaé mihi in test aút tibist in mé salus.
Haec quaé ego sciui ut scíres curaui ómnia:
Nunc égo te experiar quíd ames, quid simulés. Vale.'

CAL. Est mísere scriptum, Pseúdole.

PSE. O misérrume.

CAL. Quin flés?

PSE. Pumiceos óculos habeo: nón queo 75
Lacrumam éxorare ut éxpuant unám modo.

CAL. Quid itá?

PSE. Genus nostrum sémper siccoculúm fuit.

CAL. Nilne ádiuuare me aúdes?

PSE. Quid faciám tibi?

CAL. Eheú.

PSE. Eheu? id quidem hércle ne parsís: dabo.

CAL. Miser sum: argentum núsquam inuenio mútuom 80

PSE. Eheú.

CAL. Neque intus númmus ullus ést.

PSE. Eheu.

CAL. Ille ábducturus múlierem cras ést.

PSE. Eheu.

CAL. Istócine pacto me ádiuuas?

PSE. Do id quód mihist:
Nam is míhi thensaurus iúgis in nostrá domost.
CAL. Actúmst de me hodie. Séd potes nunc mútuam
Drachumám dare unam míhi, quam cras reddám tibi?
PSE. Vix hércle opino, etsí me opponam pígnori.
Sed quíd ea drachuma fácere uis?
CAL. Restím uolo
Mihi émere.
PSE. Quamobrem?
CAL. Quí me faciam pénsilem.
Certúmst mihi ante ténebras tenebras pérsequi.
PSE. Quis mi ígitur drachumam réddet, si dederó tibi?
An tú te ea causa uís sciens suspéndere,
Vt mé defrudes dráchuma, si dederím tibi?
CAL. Profécto nullo pácto possum uíuere,
Si illa á me abalienátur atque abdúcitur.
PSE. Quid flés, cucule? Víues.
CAL. Quid ego ní fleam,
Quoi néc paratus númmus argentí siet
Neque líbellai spés sit usquam géntium?
PSE. Vt lítterarum ego hárum sermonem aúdio,
Nisi tuílli lacrumis fléueris argénteis,
Quod tu ístis lacrumis té probare póstulas,
Non plúris refert quám si imbrem in cribrúm geras.
Verum égo te amantem, né paue, non déseram.
Spero álicunde hodie mé bona opera aut mála mea

Tibi ínuenturum esse aúxilium argentárium.
Atque íd futurum unde únde dicam néscio,
Nisi quía futurumst: íta superciliúm salit.
CAL. Vtinám quae dicis díctis facta súppetant.
PSE. Scis tú quidem hercle, méa si commouí sacra,
Quo pácto et quantas sóleam turbellás dare.
CAL. In té nunc omnes spés sunt aetatí meae.
PSE. Satin ést, si hanc hodie múlierem effició tibi
Tua út sit, aut si tíbi do uigintí minas?
CAL. Satis, sí futurumst.
PSE. Róga me uigintí minas,
Vt me éffecturum tíbi quod promisí scias.
Roga, ópsecro hercle: géstio promíttere.
CAL. Dabísne argenti mi hódie uigintí minas?
PSE. Dabó: molestus núnciam ne sís mihi.
Atque hóc, ne dictum tíbi neges, dicó prius:
Si néminem alium pótero, tuom tangám patrem.
CAL. Di té mihi semper séruent. Verum sí potes,
Pietátis causa uél etiam matrém quoque.
PSE. De istác re in oculum utrúmuis conquiéscito.
CAL. Vtrum in óculum anne aurem?
PSE. At hóc peruolgatúmst nimis.
Nunc, né quis dictum síbi neget, dico ómnibus,
Pubé praesenti in cóntione, omní poplo,
Omníbus amicis nótisque edicó meis,
In húnc diem a me ut cáueant, ne credánt mihi.
CAL. St, táce, opsecro hercle.

PSE. Quíd negotist ?
CAL. Óstium 129. 130
Lenónis crepuit.
PSE. Crúra mauellém modo.
CAL. Atque ípse egreditur íntus, periurí caput.

BALLIO. LORARII V. MERETRICES IV ET IDEM.

BAL. Éxite, agite exíte, ignaui, mále habiti et male cónciliati,
Quórum numquam quícquam quoiquam uénit in mentem ut récte faciant,
Quíbus, nisi ad hoc exémplum experior, nón potest usura úsurpari. 135
Néque homines magis ásinos numquam uídi: ita plagis cóstae callent.
Quós quom ferias, tíbi plus noceas: éo enim ingenio hi súnt flagritribae,
Qui haéc habent consília: ubi data occásiost, rape, clépe, tene,
Hárpaga, bibe, és, fuge: hoc
Eórum opust: ut máuelis lupós apud ouis línquere 140
Quam hós domi custódes.

[Át faciem quom aspícias eorum, haud máli uidentur: ópera fallunt.]
Núnc adeo hanc edíctionem nísi animum aduortétis omnes,
Nísi somnum socórdiamque ex péctore oculisque éxmouetis,
Íta ego uostra látera loris fáciam, ut ualide uária sint,
Vt né peristromáta quidem aeque pícta sint Campánica
Neque Aléxandrina béluata tónsilia tappétia.
Atque héri iam edixeram ómnibus dederámque suas prouíncias:
Verum íta uos estis néclegentes, pérditi, ingenio ínprobo,
Offícium uostrum ut uós malo cogátis commonérier.
Hoc sís uide, ut alias rés agunt: hoc ágite, hoc animum aduórtite,
Huc ádhibete auris quae égo loquor, plagígerula genera hóminum.
Nempe ita ánimati estis, uíncitis durítia tergi hoc átque me:
Numquam édepol uostrum dúrius tergum érit quam terginum hóc meum.
Quid núnc? Doletne? Em síc datur, si quís erum seruos spérnit.
(Adsístite omnes cóntra me et quae lóquor aduortite ánimum.)

Tu qui úrnam habes, aquam íngere: face plénum ahenum sít coco.
Te cúm securi caúdicali praéficio prouínciae.
LOR. At haéc retunsast.
BAL. Síne siet: itidém uos estis omnes:
Numquí minus ea grátia tamen ómnium opera ego útor?
Tíbi hoc praecipio, ut níteant aedes: háb es quod facias: própera, abi intro.
Tu ésto lectistérniator: tu árgentum eluito, ídem exstruito.
Haéc, quom ego a foró reuortar, fácite ut offendám parata,
Vórsa sparsa térsa strata laúta structaque ómnia ut sint.
Nam mi hódie natalís dies est: decet éum omnis uos concélebrare.
[Pernám, callum, glandiúm, sumen facito ín aqua iaceant. Sátin audis?]
Magnúfice uolo me uíros summos accípere ut mihi rem essé reantur.
Intro abíte atque haec cito célerate, ne móra quae sit, cocus quóm ueniat.
Ego eo ín macellum, ut píscium quidquíd sit pretio praéstinem.
I, púere, prae: ne quísquam pertundát cruminam caútiost.
Vel ópperire: est quód domi dicére paene oblitús fui.

Audítin ? Vobis, múlieres, hanc hábeo edictiónem.
Vós, quae in munditiís, mollitiis déliciisque aetátulam agitis
Viris cúm summis, inclútae amicae : nunc égo scibo atque hodie éxperiar,
Quae cápiti, quae uentri óperam det, quae suaé rei, quae somnó studeat:
Quam líbertam fore míhi credam et quam uénalem hodie expériar.
Facite hódie ut mihi munéra multa huc ab amátoribus conuéniant.
Nam nísi mihi penus annúos hodie conuénit, cras populo próstituam uos.
Natálem scitis mihi ésse diem hunc: ubi istí sunt quibus uos óculi estis,
Quibus uítae, quibus delíciae estis, quibus sáuia, mamillae mellitae ?
Maniplátim mihi munérigeruli facite ánte aedis iam hic ádsint.
Cur égo uestem, aurum atque éa quibus est uobís usus praehibeó ? Quid mi
Domi nísi malum uostra operást hodie, inpróbae? Vini modo cúpidae estis:
Eo uós uostros pantíces adeo madefáctatis, quom ego sim híc siccus.
Nunc ádeo hoc factust óptumum, ut nomíne quemque appellém suo,

Ne díctum esse actutúm sibi quisquám uostrarum míhi neget.
Aduórtite animum cúnctae.
Princípio, Hedylium, técum ago, quae amíca's frumentáriis,
Quibus cúnctis montes máxumi fruménti sunt structí domi:
Fac sís sit delatum húc mihi fruméntum, hunc annum quód satis
Mi et fámiliae omni sít meae, atque ádeo ut frumento áfluam,
Vt cíuitas nomén mihi commútet meque ut praédicet
Lenóne ex Ballióne regem Iásonem.

CAL. Aúdin, furcifér quae loquitur? Sátin magnificus tíbi uidetur?

PSE. Pól iste, atque etiam málificus.
Séd tace atque hanc rém gere.

BAL. Aéschrodora, tú, quae amicos tíbi habes lenonum aémulos
Lánios, qui item ut nós iurando iúre malo male quaérunt rem, audi:
Nísi carnariá tria grauida tégoribus onere úberi hodie
Míhi erunt, cras te, quási Dircam olim, ut mémorant, duo gnatí Iouis
Déuinxere ad taúrum, item ego te dístringam ad carnárium.
Id tíbi profecto taúrus fiet.
CAL. Nímis sermone huius íra incendor.

Húncine hic hominém pati
Cólere iuuentutem Átticam ? 202b
Vbi sunt, ubi latént, quibus aetas íntegrast, qui amant á lenone ?
Quín conueniunt ? quín una omnes péste hac populum hunc líberant ?

PSE. St'.

CAL. Vah, nimium stúltus, nimis fui indóctus : illine aúdeant 205
Id fácere quibus ut séruiant
Suos ámor cogit ? [simul prohibet faciant aduersum eos quod nolint]

PSE. Táce.

CAL. Quid est ?

PSE. Male mórigeru's mi, quóm sermoni huius óbsonas.

CAL. Táceo.

PSE. At taceas málo multo quám tacere dícas.

BAL. Tu autem,
Xútilis, fac ut ánimum aduortas, quoíus amatorés oliui 210
Dýnamin domi habent máxumam :
Sí mihi non iam huc cúlleis
Óleum deportátum erit,
Te ípsam culleo égo cras faciam ut déportere in pérgulam.
Íbi tibi adeo léctus dabitur, úbi tu hau somnum cápias, sed ubi 215
Vsque ad languorém — tenes,
Quó se haec tendant quaé loquor ?

(Aín, excetra tu, quaé tibi amicos tót habes tam probe óleo onustos?
Núm tuorum cónseruorum quoipiamst hodié tua opera
Nítidiusculúm caput? Aut num ipse égo pulmento utór magis
Vnctiusculó? Sed scio ego, tu óleum hau magni péndis: uino
Té deungis. Síne modo:
Réprehendam hercle ego cúncta una opera, nísi quidem tu haec ómnia
Fácis effecta quaé loquor.)
Tu aútem quae pro cápite argentum míhi iam iamque sémper numeras,
Quaé pacisci módo scis, sed quod pácta's non scis sóluere,
Phoenícium, tibi ego haéc loquor, delíciae summatúm uirum:
Nísi hodie mi ex fúndis tuorum amícorum omne huc pénus adfertur:
Crás, Phoeniciúm, poeniceo cório inuises pérgulam.

CALIDORVS. PSEVDOLVS. BALLIO.

CAL. Pseudóle, non audis quae híc loquitur?
PSE. Audío, ere, equidem atque animum áduorto.

CAL. Quid mí's auctor, huic út mittam, ne amícam hic meam prostítuat ?

PSE. Nihil cúrassis: liquidó's animo. Ego pró me et pro te cúrabo.
Iam díu ego huic bene et hic míhi uolumus, et amícitiast antíqua.
Mittam hódie huic suo die nátali malam rém magnam et matúram.

CAL. Quid opúst ?

PSE. Potin aliam rem út cures ?

CAL. At

PSE. Bát.

CAL. Crucior.

PSE. Cor dúra.

CAL. Non póssum.

PSE. Fac possís.

CAL. Quonam uincére pacto possim ánimum ?

PSE. In rém quod sit praeuórtaris quam re áduorsa animo auscúltes.

CAL. Nugae ístaec sunt: non iúcundumst nisi amáns facit stulte.

PSE. Pérgin ?

CAL. O Pseúdole mi, sine sím nihili: sine sís.

PSE. Sino: sine modo ego ábeam.

CAL. Mane, máne: iam ut uoles med ésse, ita ero.

PSE. Nunc tú sapis et places sáne.

BAL. It diés, ego mihi cesso. Í tu prae, puere.

CAL. Heús tu, abit: quin réuocas ?

PSE. Quid próperas? placide.
CAL. At príus quam abeat.
BAL. Quid, málum, tam placide is, púere?
PSE. Hódie nate, heus, hódie nate: tíbi ego dico: heus, hódie nate,
Redi ét respice ád nos. Tam etsí's occupátus,
Morámur. mane: ém, conloquí qui uolúnt te.
BAL. Quid hóc est? Quis ést, qui morám mi occupáto
Moléstam optulít?
PSE. Qui tibí sospitális
Fuít.
BAL. Mortuóst qui fuít: qui sit, ússust.
PSE. Nímis superbe.
BAL. Nímis molestu's.
CAL. Réprehende hominem: adséquere.
BAL. I, puere.
PSE. Occédamus hác obuiám.
BAL. Iuppitér te
Perdát, quisquis és.
PSE. Te uolo.
BAL. Át uos ego ámbos.
Vorte hác, puere, té.
PSE. Non licét conloquí te?
BAL. At míhi non lubét.
PSE. Sin tuámst quippiam ín rem?
BAL. Licétne, opsecró, bitere án non licét?

PSE. Vah,
Mánta.
BAL. Omitte.
CAL. Bállio, audi.
BAL. Surdús sum profécto inánilogístae.
CAL. Dedí, dum fuít.
BAL. Non petó, quod dedísti.
CAL. Dabó, quando erít.
BAL. Ducitó, quando habébis.
CAL. Éheu, quam ego malis pérdidi modis,
Quód tibi détuli et quód dedi.
BAL. Mórtua
Vérba re núnc facis: stúltus es, rem áctam agis.
PSE. Nósce saltem húnc quis est.
BAL. Iám diu scio,
Quí fuit: núnc quis is sít, ipsus sciat.
Ámbula tú.
PSE. Potin út semel modo,
Bállio, huc cúm lucro réspicias tuo?
BAL. Réspiciam istoc prétio: nam si sácruficem summó Ioui
Átque in manibus éxta teneam, ut póriciam, intereá loci
Sí lucri quid détur, potius rém diuinam déseram.
Nón potest pietáte obsisti huic, útuti res sunt céterae.
CAL. Deós quidem, quos máxume aequomst métuere, eos minumí facit.

BAL. Cómpellabo. Sálue multum, sérue Athenis péssume.
PSE. Dí te deaeque amént uel huius árbitratu uél meo:
Vél si dignu's álio pacto, néque ament nec faciánt bene.
BAL. Quíd agitur, Calidóre?
CAL. Amatur átque egetur ácriter.
BAL. Mísereat, si fámiliam alere póssim misericórdia.
PSE. Héia, scimus nós quidem te quális sis: ne praédices.
Séd scin quid nos uólumus?
BAL. Pol ego própemodum: ut male sít mihi.
PSE. Ét id et hoc quod té reuocamus. Quaéso animum aduorte.
BAL. Aúdio:
Átque in pauca, ut óccupatus núnc sum, confer quíd uelis.
PSE. Húnc pudet, quod tíbi promisit quáque id promisít die,
Quía tibi minás uiginti pró amica etiam nón dedit.
BAL. Nímio id quod pudét facilius fértur quam illud quód piget.
Nón dedisse istúnc pudet: me, quía non accepí, piget.
PSE. Át dabit, parábit: aliquos hós dies mantá modo.
Nám id hic metuit, né illam uendas ób simultatém suam.

BAL. Fúit occasió, si uellet, iám pridem argentum út daret.
CAL. Quíd, si non habuí ?
BAL. Si amabas, ínuenires mútuom :
Ád danistam déuenires, ádderes fenúsculum :
Súbruperes patrí.
PSE. Subruperet híc patri, audacíssume ?
Nón periclumst, né quid recte mónstres.
BAL. Non lenóniumst.
CAL. Égon patri subrúpere possim quícquam, tam cautó seni ?
Átque adeo, si fácere possim, píetas prohibet.
BAL. Aúdio :
Píetatem ergo istam ámplexator nóctu pro Phoenício.
Séd quom pietatém te amori uídeo tuo praeuórtere,
Ómnes homines tíbi patres sunt ? Núllus est tibi, quém roges
Mútuom argentúm ?
CAL. Quin nomen quóque iam interiit mútuom.
PSE. Heús tu, postquam hercle ísti a mensa súrgunt satis potí uiri,
Quí suom repetúnt, alienum réddunt nato némini,
Póstilla omnes caútiores súnt, ne credant álteri.
CAL. Nímis miser sum : númmum nusquam réperire argentí queo :
Íta miser et amóre pereo et ínopia argentária.
BAL. Éme die caeca hércle oliuom, id uéndito oculatá die :

Iam hércle uel ducéntae fieri póssunt praesentés minae.

CAL. Périi: annorum lex me perdit quínauicenária. Métuont credere ómnes.

BAL. Eademst míhi lex: metuo crédere.

PSE. Crédere autem? Eho, an paénitet te, quánto hic fuerit úsui? 305

BAL. Nón est usu quísquam amator, nísi qui perpetuát data. Dét, det usque: quándo nil sit, símul amare désinat.

CAL. Nílne te miserét?

BAL. Inanis cédis: dicta nón sonant. Átque ego te uiuóm saluomque uéllem.

PSE. Eho, an iam mórtuost?

BAL. Vtut est, mihi quidém profecto cum ístis dictis mórtuost. 310

Ílico uixít amator, úbi lenóni súpplicat. Sémper tu ad me cum árgentata accédito querimónia: Nám istuc, quod nunc lámentare, nón esse argentúm tibi, Ápud nouercam quérere.

PSE. Eho, an umquam tu húius nupsistí patri?

BAL. Dí meliora fáxint.

PSE. Fac hoc quod té rogamus, Bállio, 315 Meá fide, si istí formidas crédere. Ego in hoc tríduo Aút terra aut mari aút alicunde euóluam id argentúm tibi.

BAL. Tíbi ego credam ?
PSE. Quór non ?
BAL. Quia pol, quá opera credám tibi,
Vna opera alligém canem fugitíuam agninis láctibus.
CAL. Sícine mi abs te béne merenti mále refertur grátia ?
BAL. Quíd nunc uis ?
CAL. Vt ópperiare hos séx dies aliquós modo,
Né illam uendas neú me perdas hóminem amantem.
BAL. Animó bono's :
Vél sex menses ópperibor.
CAL. Eúge, homo lepidíssume.
BAL. Ímmo uin etiám te faciam ex laéto laetantém magis ?
CAL. Quíd iam ?
BAL. Quia enim nón uenalem iám habeo Phoenícium.
CAL. Nón habes ?
BAL. Non hércle uero.
CAL. Pseúdole, i, accerse héstias,
Víctumas, laniós, ut ego huic hic sácruficem summó Ioui.
Nam híc mihi nunc est múlto potior Iúppiter quam Iúppiter.
BAL. Nólo uictumás : agninis me éxtis placarí uolo.
CAL. Própera : quid stas ? Í, accerse agnos. Aúdin, quid ait Iúppiter ?
PSE. Iam híc ero : uerum éxtra portam mi étiam currendúmst prius.

CAL. Quíd eo ?

PSE. Lanios índe accersam dúo cum tintinnábulis :
Eádem duo gregés uirgarum inde úlmearum adégero,
Vt hodie ad litátionem huic súppetat satiás Ioui.

BAL. I ín malam crucem.

PSE. Ístuc ibit Iúppiter lenónius.

BAL. Éx tua re nón est, ut ego emóriar.

PSE. Quidum ?

BAL. Síc : quia,
Sí ego emortuós sim, Athenis té sit nemo néquior.
Éx tua rest, út ego emoriar.

CAL. Quídum ?

BAL. Ego dicám tibi :
Quía edepol, dum ego uíuos uiuam, númquam eris frugí bonae.

CAL. Díc mihi, obsecro hércle, uerum sério, hoc quod té rogo :
Nón habes uenálem amicam tú meam Phoenícium ?

BAL. Nón edepol habeó profecto : nám iam pridem uéndidi.

CAL. Quómodo ?

BAL. Sine órnamentis, cum íntestinis ómnibus.

CAL. Meám tu amicam uéndidisti ?

BAL. Válde : uigintí minis.

CAL. Víginti minís ?

BAL. Vtrum uis, uél quater quinís minis,
Míliti Macédonio : et iam quíndecim habeo ab eó minas.

CAL. Quíd ego ex te audio?
BAL. Hóc: amicam túam esse factam argénteam.
CAL. Cúr id ausu's fácere?
BAL. Lubuit: méa fuit.
CAL. Eho, Pseúdole,
Í, gladium adfer.
PSE. Quíd opust gladio?
CAL. Qui húnc occidam una átque me.
PSE. Quín tu ted occídis potius? nam húnc fames iam occíderit.
CAL. Quíd ais, quantum térram tetigit hóminum periurissume?
Iúrauistin té illam nulli uénditurum nísi mihi?
BAL. Fáteor.
CAL. Nempe concéptis uerbis.
BAL. Étiam consultís quoque.
CAL. Périurauistí, sceleste.
BAL. At árgentum intro cóndidi.
Égo scelestus núnc argentum prómere hinc possúm domo:
Tú qui pius es, ístoc genere gnátus, nummum nón habes.
CAL. Pseúdole, adsiste áltrim secus atque ónera hunc maledictís.
PSE. Licet.
Númquam ad praetorem aéque cursim cúrram, ut emittár manu.
CAL. Íngere mala múlta.

PSE. Iam ego te dífferam dictís meis.
Ínpudice.
BAL. Itást.
PSE. Sceleste.
BAL. Dícis uera.
PSE. Vérbero.
BAL. Quíppini ?
PSE. Bustírape.
BAL. Certo.
PSE. Fúrcifer.
BAL. Factum óptume.
PSE. Sóciofraude.
BAL. Súnt mea istaec.
PSE. Párricida.
BAL. Pérge tu.
CAL. Sácrilege.
BAL. Fateór.
CAL. Periure.
BAL. Vétera uaticinámini.
CAL. Légirupa.
BAL. Validé.
PSE. Pernicies ádulescentum.
BAL. Acérrume.
CAL. Fúr.
BAL. Babae.
PSE. Fugitíue.
BAL. Bombax.
CAL. Fraús popli.

BAL. Planíssume.

PSE. Fraúdulente.

CAL. Inpúre leno.

PSE. Caénum.

BAL. Cantorés probos.

CAL. Vérberauistí patrem atque mátrem.

BAL. Atque occidí quoque
Pótius quam cibúm praehiberem: núm peccaui quíppiam?

PSE. Ín pertussum ingérimus dicta dólium: operam lúdimus.

BAL. Númquid aliud étiam uoltis dícere?

CAL. Ecquid té pudet?

BAL. Tén amatorem ésse inuentum inánem quasi cassám nucem.
Vérum quamquam múlta malaque dícta dixistís mihi,
Nísi mihi hodie attúlerit miles quínque quas debét minas,
Sícut haec est praéstituta súmma ei argentó dies:
Si íd non adfert, pósse opinor fácere me officiúm meum.

CAL. Quíd id est?

BAL. Si tu argéntum attuleris, cúm illo perdideró fidem:
Hóc meumst offícium. Ego, operae sí sit, plus tecúm loquar:
Séd sine argento frústra's, qui me tuí miserere póstulas.

Haéc meast senténtia, ut tu hinc pórro quid agas cónsulas.

CAL. Iámne abis?

BAL. Negóti nunc sum plénus.

PSE. Paulo póst magis.

Íllic homo meus ést, nisi omnes dí me atque homines déserunt.

Éxossabo ego illúm simulter ítidem ut murenám coquos.

Núnc, Calidore, té mihi operam dáre uolo.

CAL. Ecquid ínperas?

PSE. Hóc ego oppidum ádmoenire, ut hódie capiatúr, uolo.

Ád eam rem usust hóminem astutum, dóctum, cautum et cállidum,

Qui ímperata ecfécta reddat, nón qui uigilans dórmiat.

CAL. Cédo mihi, quid és facturus?

PSE. Témperi ego faxó scies.

Nólo bis iterári: sat sic lóngae fiunt fábulae.

CAL. Óptumum atque aequíssumum oras.

PSE. Própera: adduc hominém cito.

(CAL. Paúci ex multis súnt amici hómini qui certí sient.

PSE. Égo scio istuc: érgo utrumque tíbi nunc dilectúm para,

Átque exquire ex múltis illis únum qui certús siet.)

CAL. Iam híc faxo aderit.

PSE. Pótin ut abeas? tíbi moram dictís creas.

PSEVDOLVS.

Postquam íllic hinc abiit, tu ástas solus, Pseúdole.
Quid núnc acturu's, póstquam erili fílio
Largítu's dictis dápsilis lubéntias?
Quoi néque paratast gútta certi cónsili
Neque ádeo argenti [neque nunc quid faciam scio].
Neque éxordiri prímum unde occipiás habes,
Neque ad détexundam télam certos términos.
Sed quási poeta, tábulas quom cepít sibi,
Quaerít quod nusquam géntiumst, reperít tamen:
Facit íllud ueri símile quod mendáciumst:
Nunc égo poeta fíam: uigintí minae,
Quae núsquam nunc sunt géntium, inueniám tamen.
(Atque égo me iam pridem huíc daturum díxeram,
Et uólui inicere trágulam in nostrúm senem:
Verum ís nescio quo pácto praesensít prius.)
Sed cónprimunda uóx mihi atque orátiost:
Erum éccum uideo huc sénem Simonem unā simul
Cum suó uicino Cálliphone incédere.
Ex hóc sepulcro uétere uigintí minas
Effódiam ego hodie, quás dem erili fílio.
Nunc húc concedam, unde hórum sermoném legam.

SIMO. CALLIPHO. PSEVDOLVS.

SIM. Si dé damnosis aút si de amatóribus
Dictátor fiat núnc Athenis Átticis,
Nemo ánteueniat fílio credó meo.
Ita núnc per urbem sólus sermoni ómnibust:
Eum uélle amicam líberare et quaérere
Argéntum ad eam rem. Hoc álii mihi renúntiant:
Atque íd iam pridem sénsi et subolebát mihi,
Sed díssimulabam.
PSE. Iám illi foetet fílius.
Occísast haec res, haéret hoc negótium.
Quo in cómmeatum uólueram argentárium
Proficísci, ibi nunc óppido opsaeptást uia.
Praesénsit: nihil est praédae praedatóribus.
CAL. Hominés qui gestant quíque auscultant crímina,
Si meo árbitratu líceat, omnes péndeant,
Gestóres linguis, aúditores aúribus.
Nam istaéc quae tibi renúntiantur, fílium
Te uélle amantem argénto circumdúcere,
Fors fúat an istaec dícta sint mendácia.
Sed sí sint ea uera, út nunc mos est, máxume,
Quid mírum fecit? Quíd nouom, adulescéns homo
Si amát, si amicam líberat?
PSE. Lepidúm senem.
SIM. Vetus nólo faciat.

CAL. Át enim nequiquám neuis :
Vel tú ne faceres tále in adulescéntia.
Probúm patrem esse opórtet, qui gnatúm suom
Essé probiorem, quam ípsus fuerit, póstulet.
Nam tú quod damni et quód fecisti flágiti,
Populó uiritim pótuit dispertírier.
Id tú mirare, sí patrissat fílius ?
PSE. Ὦ Ζεῦ, quam pauci aeque éstis homines cómmodi.
Em,
Illic ést pater, patrem ésse ut aequomst fílio.
SIM. Quis hic lóquitur ? Meus est híc quidem seruos Pseúdolus.
Hic míhi corrumpit fílium, scelerúm caput :
Hic dúx, hic illist paédagogus : húnc ego
Cupio éxcruciari.
CAL. Iám istaec insipiéntiast,
Irás in promptu gérere. Quanto sátius est
Adíre blandis uérbis atque exquaérere,
Sintneílla necne sínt, quae tibi renúntiant.
SIM. Tibi aúscultabo.
PSE. Ítur ad te, Pseúdole :
Orátionem tíbi para aduorsúm senem.
Bonus ánimus in malá re dimidiúmst mali.
Erúm saluto prímum, ut aequomst : póstea,
Si quíd superfit, uícinos inpértio.
SIM. Salué. Quid agitur ?
PSE. Státur hic ad húnc modum.
SIM. Statúm uide hominis, Cállipho, quam básilicum.

CAL. Bene cónfidenterque ádstitisse intéllego.
PSE. Decet ínnocentem quí sit atque innóxium
Seruóm superbum esse ápud erum potíssimum.
CAL. Sunt quaé te uolumus pércontari, quaé quasi
Per nébulam nosmet scímus atque audíuimus.
SIM. Confíciet iam te hic uérbis, ut tu cénseas
Non Pseúdolum, sed Sócratem tecúm loqui.
PSE. Itást. Iam pridem tú me spernis, séntio.
Paruam ésse apud te míhi fidem ipse intéllego.
Cupis me ésse nequam: támen ero frugí bonae.
SIM. Fac sís uociuas, Pseúdole, aedis aúrium,
Mea út migrare dícta possint quó uolo.
PSE. Age, lóquere quiduis, tamétsi tibi suscénseo.
SIM. Mihin dómino seruos tú suscenses?
PSE. Tám tibi
Mirum íd uidetur?
SIM. Hércle qui, ut tu praédicas,
Cauéndumst mi aps te iráto, atque alio tú modo
Me uérberare, atque égo te soleo, cógitas.
Quid cénses?
CAL. Edepol mérito esse iratum árbitror,
Quom apúd te paruast eí fides.
SIM. Iam síc sine
Irátus sit: ego, né quid noceat, cáuero.
Sed quíd ais? Quid hoc, quod té rogo?
PSE. Quiduís roga.
Quod scíbo, Delphis tíbi responsum dúcito.
SIM. Aduórte ergo animum et fác sis promissí memor.

Quid aís? Ecquam scis fílium tibícinam
Meum amáre?
PSE. *Naì γάρ.*
SIM. Líberare quám uelit?
PSE. *Καὶ τοῦτο ναὶ γάρ.*
SIM. Écquas uigintí minas
[Per sýcophantiam átque per doctós dolos]
Paritás ut auferás a me?
PSE. Abs te ego aúferam?
SIM. Ita: quás meo gnato dés, qui amicam líberet?
Fatére? Dic.
PSE. *Καὶ τοῦτο ναί, καὶ τοῦτο ναί.*
SIM. Fatétur. Dixin, Cállipho, dudúm tibi?
CAL. Meminí.
SIM. Quor haec tu ubí resciuisti ílico
Celáta me sunt? Quór non resciui?
PSE. Éloquar.
Quia nólebam ex me mórem progigní malum,
Erum út suos seruos críminaret ápud erum.
SIM. Iubéren hunc praecípitem in pistrinúm trahi?
CAL. Numquíd, Simo, peccátumst?
SIM. Immo máxume.
PSE. Desíste: recte ego meám rem sapio, Cállipho:
Peccáta mea sunt. Ánimum aduorte núnciam,
Quaprópter gnati amóris te expertem hábuerim:
Pistrínum in mundo scíbam, si id faxím, mihi.
SIM. Non á me scibas pístrinum in mundó tibi,
Quom ea mússitabas?

PSE. Scíbam.
SIM. Quin dictúmst mihi ?
PSE. Quia illúd malum aderat, ístuc aberat lóngius.
Illúd erat praesens, huíc erant diéculae.
SIM. Quid núnc agetis ? Nam híne quidem a me nón potest
Argéntum auferri, quí praesertim sénserim.
Ne quísquam credat númmum, iam edicam ómnibus.
PSE. Numquam édepol quoiquam súpplicabo, dúm quidem
Tu uíuos uiues : tú mi hercle argentúm dabis :
Abs te équidem sumam.
SIM. Tu á me sumes ?
PSE. Strénue.
SIM. Exlídito mi hercle óculum, si dederó.
PSE. Dabis.
Iam díco ut a me cáueas.
SIM. Certe edepól scio :
Si apstúleris, mirum et mágnum facinus féceris.
PSE. Faciám.
SIM. Si non apstúleris ?
PSE. Virgis caédito.
Sed quíd, si apstulero ?
SIM. Dó Iouem testém tibi,
Te aetátem inpune habitúrum.
PSE. Facito ut mémineris.
Praedíco, ut caueas, díco, inquam, ut caueás. Caue.
SIM. Egon út cauere néqueam, quoi praedícitur ?
PSE. Em, istís mihi tu hodie mánibus argentúm dabis.

CAL. Edepól mortalem gráphicum, si seruát fidem.
PSE. Seruítum tibi me abdúcito, ni fécero.
SIM. Bene átque amice dícis: nam nunc nón meust.
PSE. Vin étiam dicam, quód uos magis mirémini?
CAL. Studeo hércle audire: nám ted auscultó lubens. 523a
[Agedúm: nam satis libénter te auscultó loqui.] 523b
PSE. Prius quam ístam pugnam púgnabo, ego etiám prius
Dabo áliam pugnam cláram et commemorábilem.
SIM. Quam púgnam?
PSE. Em, ab hoc lenóne uicinó tuo
Per sýcophantiam átque per doctós dolos
Tibícinam illam, tuós quam gnatus déperit,
Ea círcumducam lépide lenonem: ét quidem
Efféctum hoc hodie réddam utrumque ad uésperum.
SIM. Si quídem istaec opera, ut praédicas, perféceris,
Virtúte tu regi Ágathocli antecésseris.
Sed sí non faxis, númquid causaest, ílico
Quin te ín pistrinum cóndam?
PSE. Non unum ín diem,
Verum hércle in omnis quántumst. Sed si effécero,
Dabín mi argentum quód dem lenoni ílico
Tuá uoluntate?
CAL. Iús bonum orat Pseúdolus:
Dabo ínque.
SIM. At enim scin quíd mihi in mentém uenit?

Quid, si hísce inter se cónsenserunt, Cállipho,
Aut dé conpecto fáciunt consutís dolis,
Qui me árgento interuórtant?
PSE. Quis me audácior
Sit, si ístuc facinus aúdeam? Immo síc, Simo:
Si súmus conpecti seú consilium umquam íniimus
Aut dé ea re umquam intér nos conieráuimus,
Quasi quom ín libro scribúntur calamo lítterae,
Stilís me totum usque úlmeis conscríbito.
SIM. . . . . .
Indíce ludos núnciam quandó lubet.
PSE. Da in húnc diem operam, Cállipho, quaesó mihi,
Ne quó te ad aliud óccupes negótium.
CAL. Quin rús ut irem, iám heri mecum státueram.
PSE. At núnc disturba quás statuisti máchinas.
CAL. Nunc nón abire cértumst istac grátia:
Lubídost ludos tuós spectare, Pseúdole.
Et si húnc uidebo nón dare argentúm tibi
Quod díxit, potius quam íd non fiat, égo dabo.
SIM. Non démutabo.
PSE. Námque edepol, si nón dabis,
Clamóre magno et múltum flagitábere.
Agite ámolimini hínc uos intro núnciam,
Ac meís uicissim dáte locum falláciis.
CAL. Fiát: geratur mós tibi.
PSE. Sed té uolo
Domi úsque adesse.

CAL. Quín tibi hanc operám dico.
SIM. At ego ád forum ibo. Iam híc ero.
PSE. Actutúm redi.
Suspíciost mihi núnc uos suspicárier,
Me idcírco haec tanta fácinora his promíttere,
Quo uós oblectem, hanc fábulam dum tránsigam,
Neque sím facturus, quód facturum díxeram.
Non démutabo, [atque etiam certum quod sciam:]
Quo id sím facturus pácto nil etiám scio,
Nisi quía futurumst. Nám qui in scaenam próuenit,
Nouo módo nouom aliquid ínuentum adferre áddecet.
Si id fácere nequeat, dét locum illi quí queat.
Concédere aliquantísper hinc mi intró lubet,
Dum cóncenturio in córde sycophántias.
. . . . . nón ero uobís morae. 573a
Tibícen uos intérea hic delectáuerit. 573b

ACTVS II.

PSEVDOLVS.

Pro Iúppiter, ut mihi, quícquid ago, lepide ómnia prospereque éueniunt.
Neque quód dubitem neque quód timeam, meo in péctore conditumst cónsilium.
Nam éa stultitiast, fácinus magnum tímido cordi crédere.
Nam ómnes res perínde sunt,
Vt agas, ut eas mágni facias. Nam égo in meo prius péctore
Íta paraui cópias,
Duplicís, triplicis dolos pérfidias, ut, ubíquomque hostibus cóngrediar —
Maiórum meúm fretus uírtute dícam,
Mea índustria ét malitiá fraudulénta —
Facile út uincam, facile út spoliem meos pérduellis meis pérfidiis.
Núnc inimicum ego húnc communem meum átque uostrorum ómnium
Bállionem exbállistabo lépide: date operám modo.
Hóc ego oppidum ádmoenire ut hódie capiatúr uolo.

(Huc meás legiones ádducam: facilem égo hanc rem meis ciuíbus faciam.)
Si hóc expugno, póst ad oppidum hóc uetus contínuo mecum
Exércitum protinus óbducam.
Inde me ét simul participés omnis meos praéda onerabo atque ópplebo,
Metum ét fugam perduéllibus meís me esse ut sciant nátum.
Eó sum genere gnátus: magna mé facinora décet efficere,
Quae póst mihi clara et diú clueant.
Sed hunc quém uideo? quis hic ést qui oculis meis óbuiam ignobilis óbicitur?
Lubét scire, quíd uenerít cum machaéra,
Et hic quám rem agat, hinc dabo insídias.

HARPAX. PSEVDOLVS.

HAR. Hi lóci sunt atque hae régiones, quae mi áb ero sunt demónstratae,
Vt ego óculis rationém capio: nam mi íta dixit erus méus miles:
Septúmas esse aedis á porta, ubi ille hábitat leno, quoí iussit

Sumbólum me ferre et hoc árgentum. Nimis uélim certum qui id míhi faciat,
Vbi Bállio leno hic hábitat.

PSE. [St, tace, tace meus hic est homo, ni omnes di atque homines deserunt.]

Nouo cónsilio mihi núnc opus est: noua rés haec subito mi óbiectast.
Hoc praéuortar princípio: illa omnia míssa habeo quae ante ágere occepi.
Iam pól ego hunc stratiotícum nuntium adueniéntem probe percútiam.

HAR. Óstium pultábo atque intus éuocabo aliquém foras.

PSE. Quísquis es, conpéndium ego te fácere pultandí uolo.
Nam égo precator ét patronus fóribus processí foras.

HAR. Túne's Ballio?

PSE. Ímmo uero ego éius sum Subbállio.

HAR. Quíd istuc uerbist?

PSE. Cóndus promus súm, procuratór peni.

HAR. Quási te dicas átriensem.

PSE. Immo átriensi ego ímpero.

HAR. Quíd tu, seruosné's an liber?

PSE. Núnc quidem etiam séruio.

HAR. Íta uidere: et nón uidere dígnus, qui libér sies.

PSE. Nón soles respícere te, quom dícis iniuste álteri?

HAR. Húnc hominem malum ésse oportet.

PSE. Dí me seruant átque amant:

Nam haéc mihi incus ést: procudam ego hínc hodie
multós dolos.
HAR. Quíd illic solus sécum loquitur?
PSE. Quíd ais tu, adulescéns?
HAR. Quid est?
PSE. Ésne tu an non és ab illo míliti Macédonio?
Séruos eius, qui hínc a nobis ést mercatus múlierem,
Qui árgenti meo eró lenoni quíndecim dederát minas,
Quínque debet?
HAR. Súm: sed ubi tu mé nouisti géntium
Aút uidisti aut cónlocutu's? Nam équidem Athenas
ántidhac
Númquam adueni néque te uidi ante húnc diem
umquam oculís meis.
PSE. Quía uidere inde ésse: nam olim, quom ábiit,
argento haéc dies
Praéstitutast, quóad referret nóbis, neque dum
réttulit.
HAR. Ímmo adest.
PSE. Tun áttulisti?
HAR. Égomet.
PSE. Quid dubitás dare?
HAR. Tíbi ego dem?
PSE. Mihi hércle uero, quí res rationésque eri
Bállionis cúro, argentum accépto et quoi debét dato.
HAR. Sí quidem hercle etiám supremi prómptas thensaurós Iouis,
Tíbi libellam argénti numquam crédam.

PSE. Dum tu stérnuas,
Rés erit solúta.
HAR. Vinctam pótius sic seruáuero.
PSE. Vaé tibi. tu inuéntu's uero, meám qui furcillés fidem.
Quási mi non sescénta tanta sóli soleant crédier.
HAR. Pótest, ut alii ita árbitrentur ét ego ut ne credám tibi.
PSE. Quási tu dicas mé te uelle argénto circumdúcere.
HAR. Ímmo uero quási tu dicas quásique ego autem súspicer.
Séd quid est tibi nómen?
PSE. Seruos ést huic lenoní Surus:
Éum esse me dicám. Surus sum.
HAR. Súrus?
PSE. Id est nomén mihi.
HAR. Vérba multa fácimus. Erus si túos domist, quin próuocas,
Vt id agam, quod míssus huc sum, quícquid est nomén tibi?
PSE. Si íntus esset, éuocarem. Vérum si dare uís mihi,
Mágis solutum erít, quam si ipsi déderis.
HAR. At enim scín quid est?
Réddere hoc, non pérdere, erus me mísit. Nam certó scio
Hoc febrim tibi ésse, quia non lícet huc inicere úngulas.
Égo, nisi ipsi Bállioni, númmum credam némini.

PSE. Át illic nunc negótiosust: rés agitur apud iúdicem.
HAR. Dí bene uortant. Át ego quando eum ésse censebó domi,
Rédiero. Tu epístulam hanc a me áccipe atque illí dato.
Nám istic sumbolúst inter erum meum ét tuom de múliere.
PSE. Scío equidem: qui argéntum adferret átque expressam imáginem
Húc suam ad nos, cúm eo aiebat uélle mitti múlierem.
Nam híc quoque exemplúm reliquit éius.
HAR. Omnem rém tenes.
PSE. Quíd ego ni teneám?
HAR. Dato istunc súmbolum ergo illí.
PSE. Licet.
Séd quid est tibi nómen?
HAR. Harpax.
PSE. Ápage te, Harpax: haú places.
Húc quidem hercle haud íbis intro, né quid 'harpax' féceris.
HAR. Hóstis uiuos rápere soleo ex ácie: ex hoc nomén mihist.
PSE. Pól te multo mágis opinor uása ahena ex aédibus.
HAR. Nón itast. Sed scín quid te oro, Súre?
PSE. Sciam, si díxeris.

HAR. Égo deuortor éxtra portam huc ín tabernam tértiam
Ápud anum illam dóliarem, clúdam, crassam, Chrýsidem.
PSE. Quíd nunc uis?
HAR. Inde út me accersas, érus tuos ubi uénerit.
PSE. Tuo árbitratu: máxume.
HAR. Nam ut lássus ueni dé uia,
Mé uolo curáre.
PSE. Sane sápis, et consiliúm placet.
Séd uide sis, ne in quaéstione sís, quando accersám, mihi.
HAR. Quín ubi pranderó, dabo operam sómno.
PSE. Sane cénseo.
HAR. Númquid uis?
PSE. Dormítum ut abeas.
HAR. Ábeo.
PSE. Atque audin, Hárpage?
Iúbe sis te operirí: beatus éris, si consudáueris.

PSEVDOLVS.

Di ímmortales, cónseruauit me íllic homo aduentú suo.
Suó uiaticó redduxit me úsque ex errore ín uiam.
Námque ipsa Opportúnitas non pótuit mi opportúnius

Áduenire quam haéc allatast mi ópportune epístula.
Nam haéc allata córnu copiaést, ubi inest quicquíd uolo:
Híc doli, hic fallácíae omnes, híc sunt sycophántiae,
Híc argentumst, híc amica amánti erili fílio.
Átque ego nunc me ut glóriosum fáciam et copi péctore.
Quó modo quicque agerem, út lenoni súrruperem muliérculam,
Iam ínstituta, ornáta cuncta in ánimo, ut uolueram, órdinè
Cérta, deformáta habebam. Séd profecto hoc síc erit:
Céntum doctum hominúm consilia sóla haec deuincít dea,
Fórtuna. Atque hoc uérumst: proinde ut quísque fortuna útitur,
Íta praecellet átque exinde sápere eum omnes dícimus.
Béne ubi quoi quod scímus consilium áccidisse, hominém catum
Éum esse declarámus: stultum autem íllum quoi uortít male.
Stúlti hauscimus frústra ut simus, quóm quid cupientér dari
Pétimus nobis: quási quid in rem sít possimus nóscere.

Cérta mittimús, dum incerta pétimus. Atque hoc éuenit,
Ín labore atque ín dolore ut mórs obrepat ínterim.
Séd iam satis est phílosophatum: nímis diu et longúm loquor.
Di ínmortales, aúrichalco cóntra non carúm fuit
Meúm mendacium híc modo quod súbito commentús fui,
Quía lenonis me ésse dixi. Núnc ego hac epístula
Trís deludam, erum ét lenonem et qui hánc dedit mi epístulam.
Eúge, par pari áliud autem quód cupiebam cóntigit:
Vénit eccum Calidórus: ducit néscio quem secúm simul.

CALIDORVS. CHARINVS. PSEVDOLVS.

CAL. Dúlcia atque amára apud te sum élocutus ómnia.
Scís amorem, scís laborem, scís egestatém meam.
CHA. Cómmemini omnia: íd tu modo, me quíd uis facere, fác sciam.
CAL. Pseúdolus mi ita ímperauit, út aliquem hominem strénuom
Béneuolentem addúcerem ad se.
CHA. Séruas imperiúm probe:

Nám et amicum et béneuolentem dúcis. Sed istic Pseúdolus
Nóuos mihist.
CAL. Nimiúmst mortalis gráphicus : εὑρετὴς mihist.
Ís mihi haec sese éffecturum díxit quae dixí tibi.
PSE. Mágnufice hominem cómpellabo.
CAL. Quóia uox resonát ?
PSE. Io,
Ió, te, te, turánne, te rogó, qui inperitas Pseúdolo :
Quaéro, quoi ter trína triplicia tríbus modis tria gaúdia
Ártibus tribus tér demeritas dém laetitias dé tribus
Fraúde partas, pér malitiam, pér dolum et fallá-ciam :
Ín libello hoc ópsignato huc áttuli pauxíllulo.
CAL. Íllic homost.
CHA. Vt páratragoedat cárnufex.
PSE. Confér gradum
Cóntra pariter. Pórge audacter ád salutem brácchium.
CAL. Díc utrum Spemne án Salutem té salutem, Pseúdole ?
PSE. Ímmo utrumque.
CAL. Vtrúmque, salue. Séd quid actumst ?
PSE. Quíd tibi ?
CAL. Áttuli hunc.
PSE. Quid, áttulisti ?
CAL. Addúxi uolui dícere.
PSE. Quís istic est ?

CAL. Charínus.

PSE. Euge, iám χάριν τούτῳ ποιῶ.

CHA. Quín tu si quid opúst mi audacter ímperas?

PSE. Tam grátiast.

Béne sit tibi, Charíne: nolo tíbi molestos ésse nos.

CHA. Vós molestos míhi? Molestumst íd quidem.

PSE. Tum igitúr mane.

CAL. Quíd istuc est?

PSE. Epístulam hanc modo íntercepi et súmbolum.

CAL. Súmbolum? quem súmbolum?

PSE. Qui a mílite allatúst modo.

Éius seruos, qui húnc ferebat cúm quinque argentí minis,

Tuám qui amicam hinc áccersebat, éi os subleuí modo.

CAL. Quómodo?

PSE. Horum caúsa haec agitur spéctatorum fábula:

Hí sciunt qui hic ádfuerunt: uóbis post narráuero.

CAL. Quíd nunc agimus?

PSE. Líberam hodie túam amicam amplexábere.

CAL. Égone?

PSE. Tu istic ípsus, inquam, sí quidem hoc uiuét caput.

Sí modo mihi hominem ínuenietis própere.

CAL. Qua facié?

PSE. Malum,

Cállidum, doctúm, qui quando príncipium praehénderit,

Pórro sua uirtúte teneat, quíd se facere opórteat:
Átque qui hic non uísitatus saépe sit.
CHA. Si séruos est,
Númquid refert?
PSE. Ímmo multo máuolo quam líberum.
CHA. Pósse opinor mé dare hominem tíbi malum et doctúm, modo
Qui á patre aduenít Carysto nécdum exit ex aédibus
Quóquam, neque Athenás aduenit úmquam ante hesternúm diem.
PSE. Béne iúuas. Sed quínque inuentis ópus est argentí minis
Mútuis, quas hódie reddam: nam húius mihi debét pater.
CHA. Égo dabo: ne quaére aliunde.
PSE. O hóminem opportunúm mihi.
Étiam opust chlamyde ét machaera et pétaso.
CHA. Possum a mé dare.
PSE. Di ímmortales, nón Charinus míhi hic quidem, sed Cópiast.
Séd istic seruos éx Carysto qui híc adest, ecquíd sapit?
CHA. Hírcum ab alis.
PSE. Mánuleatam túnicam habere hominem áddecet.
Écquid is homo habét aceti in péctore?
CHA. Atque acidíssumum.

PSE. Quid, si opus sit ut dúlce promat índidem, ecquid habét?

CHA. Rogas?

Múrrinam, passúm, defrutum, méllam, mel quoiuís-modi.

Quín in corde instrúere quondam coépit thermipólium.

PSE. Eúgepae: lepidé, Charine, meó me ludo lámberas. Séd quid nomen ésse dicam ego ísti seruo?

CHA. Símiae.

PSE. Scítne in re aduorsá uorsari?

CHA. Túrbo non aequé citust.

PSE. Écquid argutúst?

CHA. Malorum fácinorum saepíssume.

PSE. Quíd, quom manufestó tenetur?

CHA. Ánguillast: elábitur.

PSE. Écquid is homo scítust?

CHA. Plebi scítum non est scítius.

PSE. Próbus homost, ut praédicare te aúdio.

CHA. Immo sí scias: Vbi te aspexerít, narrabit últro, quid sesé uelis.

Séd quid eo factúrus es?

PSE. Dicam. Vbi hominem exornáuero, Súbditiuom fíeri ego illum mílitis seruóm uolo: Súmbolum hunc ferát lenoni cúm quinque argentí minis, Múlierem ab lenóne abducat. Ém tibi omnem fábulam. Céterum quo quícque pacto fáciat, ipsi díxero.

CAL. Quíd nunc igitur stámus?
PSE. Hominem cum órnamentis ómnibus
Éxornatum addúcite ad me iam ád tarpezitam
Aéschinum.
Séd properate.
CAL. Príus illi erimus quám tu.
PSE. Abite ergo ócius.
Quícquid incertí mi in animo príus aut ambiguóm
fuit,
Núnc liquet, nunc défaecatumst cór mihi, nunc
péruiamst:
Ómnis ordiné sub signis dúcam legionés meas
Áui sinistra, auspício liquido atque éx mea sen-
ténția.
Cónfidentiást inimicos meós me posse pérdere.
Núnc ibo ad forum átque onerabo meís praeceptis
Símiam,
Quíd agat: ne quid títubet, docte ut hánc ferat
falláciam.
Iam égo hoc ipsum oppidum éxpugnatum fáxo erit
lenónium.

ACTVS III.

PVER.

Quoi séruitutem dí danunt lenóniam
Puero átque eidem si áddunt turpitúdinem,
Ne illí, quantum ego nunc córde conspició meo,
Malám rem magnam múltasque aerumnás danunt.
Velut haéc mi euenit séruitus, ubi ego ómnibus
Paruís magnisque mínisteriis praefúlcior.
Neque égo amatorem mi íuuenire ullúm queo,
Qui amét me, ut cúrer tandem nitidiúscule.
Nunc huíc lenonist hódie natalís dies.
Intérminatus ést a minumo ad máxumum,
Si quís non hodie múnus misissét sibi,
Eum crás cruciatu máxumo perbítere.
Nunc néscio hercle, rébus quid faciám meis:
Nam nísi lenoni múnus hodie mísero,
Cras míhi potandus frúctus est fullónius.
Neque égo illud possum quód illi qui possúnt solent.
Eheú, quom illi rei ego étiam nunc sum páruolus.
Atque édepol, ut nunc mále malum metuó miser,
Si quíspiam det quí manus grauiór siet,
Quamquam íllud aiunt mágno gemitu fíeri,
Conprímere dentis uídeor posse aliquó modo.
Sed cónprimundast míhi uox atque orátio:
Erus éccum recipit sé domum et ducít coquom.

BALLIO. COQVOS. PVER.

BAL. Forúm coquinum quí uocant, stulté uocant:
Nam nón coquinumst, uérum furinúmst forum.
Nam ego péiorem hominem, sí iuratus quaérerem,
Cocúm non potui quam húnc quem duco dúcere,
Multílocum, gloriósum, insulsum, inútilem.
Quin ób eam rem Orcus récipere ad se hunc nóluit,
Vt ésset hic, qui mórtuis cenám coquat.
Nam hic sólus illis cóquere quod placeát potest.
COQ. Si me árbitrabare ísto pacto, ut praédicas,
Cur cónducebas?
BAL. Ínopia: alius nón erat.
Sed cúr sedebas ín foro, si erás coquos,
Tu sólus praeter álios?
COQ. Ego dicám tibi.
Hominum égo auaritia fáctus sum improbiór coquos,
Non meópte ingenio.
BAL. Qua ístuc ratione?
COQ. Éloquar.
Quia ením, quom extemplo uéniunt conductúm coquom,
Nemo íllum quaerit qui óptumus, caríssumust:
Illúm conducunt pótius qui uilíssumust.
Hoc égo fui hodie sólus obsessór fori.
Illí drachumis sunt míseri: me nemó potest

Minóris quisquam númmo ut surgam súbigere.
Non égo item cenam cóndio, ut alií coqui,
Qui míhi condita práta in patinis próferunt,
Boues quí conuiuas fáciunt herbasque óggerunt,
Eas hérbas herbis áliis porro cóndiunt:
Appónunt rumicem, brássicam, betám, blitum:
Indúnt coriandrum, féniculum, alium, átrum holus:
Eo láserpici líbram pondo díluont:
Teritúr senapis scélera, quae illis quí terunt
Prius quám triuerunt, óculi ut exstillént facit.
Ei hómines cenas úbi coquont, quom cóndiunt,
Non cóndimentis cóndiunt, sed strígibus,
Viuís conuiuis íntestina quae éxedint.
Hoc híc quidem homines tám breuem uitám colunt,
Quom hasce hérbas huiusmodi ín suom aluom
cóngerunt,
Formídulosas díctu, non essú modo.
Quas hérbas pecudes nón edunt, hominés edunt.

Bal. Quid tú? diuinis cóndimentis útere,
Qui prórogare uítam possis hóminibus,
Qui ea cúlpes condiménta?

Coq. Audacter dícito:
Nam uél ducenos ánnos poterunt uíuere,
Meas qui éssitabunt éscas, quas condíuero.
Nam ego cícilendrum quándo in patinas índidi
Aut cépolendrum aut máccidem aut saucáptidem,
Eaépse sese féruefaciunt ílico.
Haec ád Neptuni pécudes condiménta sunt:

Terréstris pecudes cícimandro cóndio,
Hapalópside aut cataráctria.
BAL. At te Iúppiter
Dique ómnes perdant cúm condimentís tuis
Cumqué tuis istis ómnibus mendáciis.
COQ. Sine sís loqui me.
BAL. Lóquere atque i in malám crucem.
COQ. Vbi ómnes patinae féruont, omnis áperio:
Is odós dimissis pédibus in caelúm uolat.
BAL. Odós dimissis pédibus?
COQ. Peccaui ínsciens.
BAL. Quidúm?
COQ. Dimissis mánibus uolui dícere.
Eum odórem cenat Iúppiter cottídie.
BAL. Si núsquam coctum is, quídnam cenat Iúppiter?
COQ. It íncenatus cúbitum.
BAL. I in malám crucem.
Istácine causa tíbi hodie nummúm dabo?
COQ. Fateór equidem esse mé coquom caríssumum:
Verúm pro pretio fácio ut opera appáreat
Mea, quó conductus uénio.
BAL. Ad furandúm quidem.
COQ. An tu ínuenire póstulas quemquám coquom
Nisi míluinis aút aquilinis úngulis?
BAL. An tú coquinatum te íre quoquam póstulas,
Quin íbi constrictis úngulis cenám coquas?
Nunc ádeo tu, qui méus es, iam edicó tibi,
Vt nóstra properes ámoliri hinc ómnia,

Tum ut húius oculos ín oculis habeás tuis.
Quoquo híc spectabit, eó tu spectató simul.
Si quo híc gradietur, páriter progredímino.
Manum sí protollet, páriter profertó manum.
Suom sí quid sumet, íd tu sinito súmere:
Si nóstrum sumet, tú teneto altrínsecus.
Si iste íbit, ito: stábit, astató simul.
Si cónquiniscet ístic, conquiníscito.
Item hís discipulis príuos custodés dabo.
Coq. Habe módo bonum animum.
Bal. Quaéso, qui possúm, doce,
Bonum ánimum habere, quí te ad me adducám domum?
Coq. Quia sórbitione fáciam ego hodie té mea,
Item út Medea Péliam concoxít senem,
Quem médicamento et suís uenenis dícitur
Fecísse rursus éx sene adulescéntulum:
Item égo te faciam.
Bal. Eho, án etiam es uenéficus?
Coq. Immo édepol uero sum hóminum seruatór.
Bal. Ehem,
Quanti ístuc unum mé coquinare pérdoces?
Coq. Quid?
Bal. Vt te seruem, né quid surripiás mihi.
Coq. Si crédis, nummo: sí non, ne miná quidem.
Sed utrúm tu amicis hódie an inimicís tuis
Datúru's cenam?
Bal. Pól ego amicis scílicet.

COQ. Quin tuós inimicos pótius quam amicós uocas? 880
Nam ego íta conuiuis cénam conditám dabo
Hodie, átque ita suaui suáuitate cóndiam:
Vt quísque quicque cónditum gustáuerit,
Ipsús sibi faciam ut dígitos praerodát suos.
BAL. Quaeso hércle, prius quam quoíquam conuiuaé dabis, 885
Gustáto tute príus et discipulís dato,
Vt praérodatis nóstras furtificás manus.
COQ. Fortásse haec tu nunc míhi non credis quaé loquor.
BAL. Moléstus ne sis: nímium timnis: nón taces?
Em illíc ego habito: iam íntro abi et cenám coque, 890
Properá.
PVER. Quin tu is accúbitum et conuiuás cedo:
Conrúmpitur iam céna.
BAL. Em, subolem sís uide:
Iam hic quóque scelestus ést coqui sublíngulo.
Profécto quid nunc prímum caueam, néscio:
Ita in aédibus sunt fúres, praedo in próxumost. 895
Nam míhi uicinus ápud forum pauló prius
Patér Calidori edíxit opere máxumo,
Vt míhi cauerem a Pseúdolo seruó suo,
Ne fídem ei haberem: nam éum circum ire in húnc diem,
Vt mé, si posset, múliere interuórteret. 900
Eum prómisisse fírmiter dixít sibi,

Sese ábducturum a mé dolis Phoenícium.
Nunc íbo intro atque edícam familiáribus,
Profécto ne quis quícquam credat Pseúdolo.

PSEVDOLVS. SIMIA.

PSE. Si umquám quemquam di immórtales uoluére esse auxilio ádiutum,
Tum me ét Calidorum séruatum uolunt ésse et lenonem éxtinctum,
Quom te ádiutorem génuerunt mihi tám doctum hominem atque ástutum.
Sed ubi íllic est? Sumne ego homo ínsipiens, qui haec mécum egomet loquor sólus?
Dedit uérba mihi hercle, ut opínor.
Malus cúm malo stulte cáui.
Tum pól ego interii, homo si ílle abiit, neque hoc ópus quod uolui hodie éfficiam.
Sed eccúm uideo uerbéream statuam: ut it, út magnifice infért sese.
Ehem, te hércle ego circumspéctabam: nimis métuebam male, né abisses.
SIM. Fuit meum ófficium, ut facerém, fateor.
PSE. Vbi réstiteras?
SIM. Vbi míhi lubitumst.
PSE. Ístuc ego satís scio.

SIM. Cur érgo, quod scis, mé rogas ?
PSE. At hóc uolo, monére te.
SIM. Monéndu's, ne me móneas.
PSE. Nimis tándem ego aps te contémnor.
SIM. Quippe égo te ni contémnam,
Stratióticus homo qui clúear ?
PSE. Iam hoc uólo, quod occeptúmst, agi.
SIM. Numquíd agere aliud mé uides ?
PSE. Ámbula ergó cito.
SIM. Immo ótiosé uolo.
PSE. Haéc ea occásiost : dum ílle dormít, uolo
Tu príor adire ut óccupes.
SIM. Quid próperas ? placide : né time. Ita ílle faxit Iúppiter,
Vt ílle palam ibidem ádsiet, quisquís illest qui adest a mílite :
Numquam édepol potior ílle erit Harpáx quam ego.
Habe animúm bonum.
Púlcre ego hanc éxplicatám tibi rém dabo.
Síc ego illúm dolis átque mendáciis
Ín timorém dabo mílitarem áduenam,
Ípsus sese út neget ésse eum quí siet,
Méque ut esse aútumet, qui ípsus est.
PSE. Quí potest ?
SIM. Occídis me, quom istúc rogitas.
PSE. O hominém lepidum.
SIM. Té quoque etiám dolis átque mendáciis,
Quí magistér mihi's, ántidibo, út scias.

PSE. Iúppiter té mihi séruet.
SIM. Immó mihi.
Séd uide, ornátus hic mé satin cóndecet ? 935
PSE. Optúme habet.
SIM. Esto.
PSE. Tantúm tibi boni di immórtales duint, quántum tu tibi exóptes.
Nam si éxoptem, quantúm dignu's, tantúm dent, minus nihiló sit.
Neque ego hóc homine quemquám uidi magis málum.
SIM. Tun id mihi ?
PSE. Táceo. 939a
Sed egó tibi quae bona dábo et faciam, si hanc sóbrie rem accurássis. 939b
SIM. Potin út taceas ? Memorem ínmemorem facit quí monet quod memor méminit. 940
Teneo ómnia: in pectore cóndita sunt: meditáti sunt mihi dóli docte.
PSE. Probus ést hic homo.
SIM. Neque hic ést neque ego.
PSE. At uide, né titubes.
SIM. Potin út taceas ?
PSE. Ita mé di ament
SIM. Ita nón facient. Mera iám mendacia fúndes.
PSE. Vt ego ób tuam, Simia, pérfidiam te amo et métuo et magni fácio.

SIM. Ego istúc aliis dare cóndidici: mi optrúdere non potis pálpum.

PSE. Vt ego áccipiam te hodié lepide, ubi efféceris hoc opus,

SIM. Háhahe.

PSE. Lepidó uictu, uino, únguentis et intér pocula pulpámentis.

Ibidem úna aderit muliér lepida, tibi sáuia super sauía quae det.

SIM. Lepide áccipis me.

PSE. Immo si éfficies, tum fáxo magis id dícas.

SIM. Nisi efféccro, tum cruciábiliter cum cárnufice me accípito.

Séd propera mihí monstrare, ubíst lenonis óstium.

PSE. Tértium hoc est.

SIM. St', tace: aedes híscunt.

PSE. Credo animó malest Aédibus.

SIM. Quid iám?

PSE. Quia edepol ípsum lenonem éuomunt.

SIM. Íllicinest?

PSE. Illic ípsus est.

SIM. Mala mércist.

PSE. Illuc sís uide: Vt transuorsus, nón prouorsus cédit, quasi cancér solet.

BALLIO. PSEVDOLVS. SIMIA.

BAL. Mínus malum hunc hominem ésse opinor, quám esse censebám, coquom:
Nám nihil etiam dum hárpagauit praéter cyathum et cántharum.
PSE. Heús tu, nunc occásiost et témpus.
SIM. Tecum séntio.
PSE. Íngredere in uiám dolose: ego híc in insidiís ero.
SIM. Hábui numerum sédulo: hoc est séxtum a porta próxumum
Ángiportum: in id ángiportum mé deuorti iússerat.
Quótumas aedis díxerit, id ego ádmodum incertó scio.
BAL. Quís hic homo chlamydátus est? aut úndest? aut quem quaéritat?
Péregrina faciés uidetur hóminis atque ignóbilis.
SIM. Séd eccum qui ex incérto faciet míhi quod quaero cértius.
BAL. Ád me adit recta. Vnde ego hominem hunc ésse dicam géntium?
SIM. Heús tu, qui cum hirquína barba astás, responde quód rogo.
BAL. Ého, an non prius salútas?
SIM. Nullast míhi salus datária.
BAL. Nám pol hinc tantúmdem accipies.
PSE. Iam índe a principió probe.

SIM. Écquem in angipórto hoc hominem tú nouisti, té rogo.

BAL. Égomet me.

SIM. Pauci ístuc faciunt hómines, quod tu praédicas: Nam ín foro uix décumus quisquest, qui ípsus sese nóuerit.

PSE. Sáluos sum: iam phílosophatur.

SIM. Hóminem ego hic quaeró malum, Légirupam, impurúm, peiiurum atque ímpium.

BAL. Me quaéritat: 975

Nám illa mea sunt cógnomenta: nómen si memorét modo.

Quíd est ei homini nómen?

SIM. Leno Bállio.

BAL. Sciuín ego?

Ípse ego sum, aduléscens, quem tu quaéris.

SIM. Tune's Bállio?

BAL. Égo enimuero is sum.

SIM. Vt uestitu's, és perfossor párietum. 979. 980

BAL. Crédo, in tenebris cónspicatus sí sis me, apstineás manum.

SIM. Érus meus tibi mé salutem múltam uoluit dícere. Hánc epistulam áccipe a me: hanc mé tibi iussít dare.

BAL. Quís is homost, qui iússit?

PSE. Perii: núnc homo in medió lutost. Nómen nescit: haéret haec res.

BAL. Quem hánc misisse ad me aútumas? 985

SIM. Nósce imaginém: tute eius nómen memorató mihi,
Vt sciam te Bállionem esse ípsum.
BAL. Cedo mi epístulam.
SIM. Áccipe et cognósce signum.
BAL. O, Pólymachaeroplágides
Púrus putus est ípsus: noui: heus, Pólymachaeroplágidi
Nómen est.
SIM. Scio iám me recte tíbi dedisse epístulam,
Póstquam Polymachaéroplagidae élocutus nómen es.
BAL. Quíd agit is?
SIM. Quod homo édepol fortis átque bellatór probus.
Séd propera hanc pellégere quaeso epístulam —
ita negótiumst —
Átque accipere argéntum actutum múlieremque emíttere.
Nam hódie Sicyoní necessest me ésse aut cras mortem éxsequi:
Íta erus meus est ímperiosus.
BAL. Nóui: notis praédicas.
SIM. Própera pellegere érgo epistulam.
BAL. Íd ago, si tacéas modo.
'Milés lenoni Bállioni epístulam
Conscríptam mittit Pólymachaeroplágides,
Imágine obsignátam quae inter nós duo
Conuénit olim.' Súmbolust in epístula.
Video ét cognosco sígnum. Sed in epístula
Nullám salutem míttere scriptám solet?

SIM. Ita mílitaris dísciplinast, Bállio:
Manú salutem míttunt bene uoléntibus,
Eadém malam rem míttunt male uoléntibus.
Sed ut óccepisti, pérge opera experírier,
Quid epístula ista nárret.
BAL. Auscultá modo.
'Harpáx calator méus est ad te quí uenit'
Tuné's is Harpax?
SIM. Égo sum: atque ipse harpáx quidem.
BAL. 'Qui epístulam istam fért, ab eo argentum áccipi
Et cum eó simitu múlierem mittí uolo.
Salútem scriptam dígnumst dignis míttere:
Te si árbitrarem dígnum, misissém tibi.'
SIM. Quid núnc?
BAL. Argentum dés, abducas múlierem.
SIM. Vtér remoratur?
BAL. Quín sequere ergo intró.
SIM. Sequor.

PSEVDOLVS.

Peiórem ego hominem mágisque uorsuté malum
Numquam édepol quemquam uídi, quam hic est Símia:
Nimisque égo illunc hominem métuo et formidó male,
Ne málus item erga mé sit, ut erga illúm fuit:

Ne in ré secunda núnc mi obuortat córnua,
Si occásionem cápsit. Qui si sít malus,

. . . . . .

Atque édepol equidem nólo: nam illi béne uolo.
Nunc ín metu sum máxumo triplicí modo:
Primum ómnium iam hunc cómparem metuó meum,
Ne déserat med átque ad hostis tránseat.
Metuo aútem, ne erus rédeat etiamdum á foro:
Ne cápta praeda cápti praedonés fuant.
Quom haec métuo, metuo, né ille huc Harpax áduenat,
Prius quam hínc hic Harpax ábierit cum múliere.
Perii hércle: nimium tárde egrediuntúr foras.
Cor cónligatis uásis expectát meum,
Si nón educat múlierem secúm simul,
Vt éxulatum ex péctore aufugiát meo.

. . . . . .

Victór sum: uici caútos custodés meos.

SIMIA. PSEVDOLVS. PHOENICIVM.

SIM. Ne plóra: nescis, út res sit, Phoenícium,
Verum haúd multo post fáxo scibis áccubans.
Non égo te ad illum dúco dentatúm uirum
Macédoniensem, quí te nunc flentém facit:

Quoiam ésse te uis máxume, ad eum dúxero.
Calidórum haud multo póst faxo amplexábere.
PSE. Quid tu íntus, quaeso, désedisti tám diu ?
Mihi cór retunsumst óppugnando péctore.
SIM. Occásionem répperisti, uérbero,
Vbi pérconteris me . . .
. . . . ínsidiis hostílibus.
Quin hínc metimur grádibus militáriis ?
PSE. Atque édepol quamquam néquam homo's, recté mones.
Ite hác, triumphe, ad cántharum rectá uia.

ACTVS IV.

Ballio.

Hahaé, nunc demum mi ánimus in tutó locost,
Postquam íste hinc abiit átque abduxit múlierem.
Iube núnc uenire Pseúdolum, scelerúm caput,
Et abdúcere a me múlierem fallácíis.
Concéptis hercle uérbis, satis certó scio,
Ego périurare mé mauellem míliens,
Quam mi íllum uerba pér deridiculúm dare.
Nunc déridebo hercle hóminem, si conuénero.
Verum ín pistrino crédo, ut conuenít, fore.
Nunc égo Simonem mi óbuiam ueniát uelim:
Vt meá laetitia laétus promiscám siet.

Simo. Ballio.

Sim. Vissó, quid rerum méus Vlixes égerit,
Iamne hábeat signum ex árce Balliónia.
Bal. O fórtunate, cédo fortunatám manum.
Sim. Quid ést?
Bal. Iam
Sim. Quid iam?

BAL. Níhil est quod metuás.
SIM. Quid est?
Venítne homo ad te?
BAL. Nón.
SIM. Quid est igitúr boni?
BAL. Minaé uiginti sánae et saluae súnt tibi,
Hodié quas aps ted ést stipulatus Pseúdolus.
SIM. Velím quidem hercle.
BAL. Róga me uigintí minas,
Si ille íllac hodie sít potitus múliere,
Siue eám tuo gnato hódie, ut promisít, dabit:
[Roga, ópsecro hercle: géstio promíttere.]
Omníbus modis tibi ésse rem ut saluám scias.
Atque étiam habeto múlierem donó tibi.
SIM. Nullúmst periclum, quód sciam, stipulárier,
Vt cóncepisti uérba. Vigintí minas
Dabín?
BAL. Dabuntur.
SIM. Hóc quidem actumst haú male.
(Sed cónuenistin hóminem?
BAL. Immo ambó simul.
SIM. Quid aít? quid narrat? quaéso, quid dixít tibi?
BAL. Nugás theatri: uérba quae in comoédiis
Solént lenoni díci, quae puerí sciunt:
Malum ét scelestum et péiurum aibat ésse me.
SIM. Pol haú mentitust.
BAL. Érgo haud iratús fui.

Nam quánti refert eí nec recte dícere,
Qui níhili faciat quíque infitias nón eat?
Sim.) Quid ést quod non metuam áb eo? Id audire éxpeto.
Bal. Quia númquam abducet múlierem iam néc potest.
Sim. Quidúm?
Bal. Meministin tíbi me dudum dícere
Eam uéniuisse míliti Macédonio?
Sim. Memini.
Bal. Ém illius seruos húc ad me argentum áttulit
Et óbsignatum súmbolum.
Sim. Quid póstea?
Bal. [Qui intér me atque illum mílitem conuénerat.]
Is sécum abduxit múlierem hau multó prius.
Sim. Bonán fide istuc dícis?
Bal. Vnde ea sít mihi?
Sim. Vide módo, ne illic sit cóntechinatus quíppiam.
Bal. Epístula atque imágo me certúm facit.
[Qui illam quidem iam in Sicyonem ex urbe abduxit modo.]
Sim. Bene hércle factum. Quíd ego cesso Pseúdolum
Facere út det nomen ád Molas colóniam?
Sed quís hic homost chlamydátus?
Bal. Non edepól scio:
Nisi ut óbseruemus quó eat aut quam rém gerat.

HARPAX. BALLIO. SIMO.

HAR. Malus ét nequamst homo quí nihili facit ímperium sui séruos eri:
Nihilíst autem suom qui ófficium facere ínmemor est, nisist ádmonitus.
Nam quí liberós se ilico ésse arbitrántur,
Ex cónspectu erí si suí se abdidérunt,
Lúxantur, lustrántur, comedunt quód habent, ei nomén diu
Séruitutís ferunt.
Néc boni ingeni quícquam in is inest,
Nisi ut ímprobis se artibus téneant.
Cum his míhi nec locus nec sérmo umquam
Cónuenit neque is nóbilis fui.
Égo, ut mihi imperátumst, etsi abést, hic adesse erum árbitror.
Núnc ego illum metuó ne, quom adsiét, metuam: ei rei operám dabo.
Nam ín taberna úsque adhuc síuerat Surus,
Quoí dedi súmbolum. Mánsi ut iusserat:
Léno ubi essét domi me aíbat accérsere.
Vérum ubi is nón uenit néc uocat,
Venio húc ultro ut sciam quíd rei sit, ne illíc homo me ludíficetur.
Neque quícquamst melius, quám ut hoc pultem atque áliquem huc éuocem hinc íntus.
Léno argentum hóc uolo
Á me accipiat átque amittat múlierem mecúm simul.

BAL. Heús tu.
SIM. Quid uis ?
BAL. Híc homo meus est.
SIM. Quídum ?
BAL. Quia praeda haéc meast:
Scórtum quaerit, hábet argentum: iam ádmordere
hunc míhi lubet.
SIM. Iamne íllum coméssurus és ?
BAL. Dum recéns est
Homó, dum calét, deuorári decét. Nam
Boní me uirí pauperánt, improbi aúgent.
Popló strenuí, mihi damnósi usuí sunt.
SIM. Malúm quod tibí di dabúnt: sic sceléstu's.
BAL. Venus mi haéc bona datat, quom hosce húc
adigit
Lucrifúgas, damni cupidós, qui se
Suamque aétatem bene cúrant,
Edúnt, bibunt, scortántur: illi súnt alio ingenio
átque tu,
Qui néque tibi bene ésse patere et íllis quibus
est ínuides.
HAR. Mé nunc commorór, quom hic asto, quom hás
foris non ferio, út sciam,
Sítne Ballió domi.
Heús, ubi estis uós ?
BAL. Hic quidem ad me récta habet rectám uiam.
[HAR. Heús ubi estis ?
BAL. Heús, adulescens, quíd istic debetúr tibi ?]

Béne ego ab hoc praedátus ibo: nóui: bona scaeuást mihi.

HAR. Écquis hoc aperit?

BAL. Heús, chlamydate, quíd istic debetúr tibi?

HAR. Aédium dominúm lenonem Bállionem quaérito.

BAL. Quísquis es, aduléscens, operam fác compendi quaérere.

HAR. Quíd iam?

BAL. Quia tute ípsus ipsum praésens praesentém uides.

HAR. Túu is es?

SIM. Chlamydáte, caue sis tíbi a curuo infortúnio,
Átque in hunc inténde digitum: hic lénost.

BAL. At hic est uír bonus.
Séd tu, bone uir, flágitare saépe clamore ín foro,
Quóm libella núsquamst, nisi quid léno hic subuenít tibi.

HAR. Quín tu mecum fábulare?

BAL. Fábulor: quid uís tibi?

HAR. Árgentum accipiás.

BAL. Iamdudum, sí des, porrexí manum.

HAR. Áccipe: hic sunt quínque argenti léctae numerataé minae.
Hóc tibi erus me iússit ferre Pólymachaeroplágides,
Quód deberet, átque ut mecum mítteres Phoenícium.

BAL. Érus tuos?

HAR. Ita díco.

BAL. Miles?

HAR. Íta loquor.
BAL. Macédonius ?
HAR. Ádmodum, inquam.
BAL. Te ád me misit Pólymachaeroplágides ?
HAR. Véra memoras.
BAL. Hóc argentum ut míhi dares ?
HAR. Si tú quidem es Léno Ballio.
BAL. Átque ut a me múlierem tu abdúceres ?
HAR. Íta.
BAL. Phoenicium éam esse dixit ?
HAR. Récte meministí.
BAL. Mane: Iám redeo ad te.
HAR. At máturate própera: nam properó. Vides Iám diem multum ésse ?
BAL. Video: hunc áduocare etiám uolo. Máne modo istic: iám reuortar ád te. Quid nunc fít, Simo ? Quíd agimus ? Manufésto teneo hunc hóminem qui argentum áttulit.
SIM. Quídum ?
BAL. An nescis, quaé sit haec res ?
SIM. Iúxta cum ignaríssumis.
BAL. Pseúdolus tuos állegauit húnc, quasi a Macédonio Mílite esset.
SIM. Háben argentum ab hómine ?
BAL. Rogitas, quód uides ?

SIM. Heús, memento ergó dimidium istínc mihi de praedá dare.
Cómmune istuc ésse oportet.
BAL. Quíd, malum ? id totúm tuomst.
HAR. Quám mox mi operam dás ?
BAL. Tibi do equidem. Quíd nunc mi's auctór, Simo ?
SIM. Éxploratorem húnc faciamus lúdos suppositícium,
Ádeo donicum ípsus sese lúdos fieri sénserit.
BAL. Séquere. Quid ais ? némpe tu illius séruos es ?
HAR. Planíssume.
BAL. Quánti te emit ?
HAR. Suárum in pugna uírium uictória :
Nám ego eram domi ímperator súmmus in patriá mea.
BAL. Án etiam ille umquam éxpugnauit cárcerem, patriám tuam ?
HAR. Cóntumeliám si dices, aúdies.
BAL. Quotumó die
Éx Sicyone péruenisti huc ?
HAR. Áltero ad merídiem.
BAL. Strénuissume hércle iuisti.
SIM. Quámuis pernix híc est homo.
BAL. Vbi suram aspiciás, scias posse eum gérere crassas cómpedes.
Quíd ais ? tune etiám cubitare sólitu's in cunís puer ?
SIM. Scílicet.
BAL. Etiámne facere sólitus es, scin quíd loquar ?

SIM. Scílicet solitum ésse.

HAR. Sanin éstis ?

BAL. Quid hoc quod té rogo ?

Nóctu in uigiliám quando ibat míles, quom tu ibás simul,

Cónueniebatne ín uaginam tuám machaera mílitis ?

HAR. Í in malam crucem.

BAL. Ílicebit támen tibi hodie témperi.

HAR. Quín tu mulierém mi emittis ? aút redde argentúm.

BAL. Mane.

HAR. Quíd maneam ?

BAL. Chlamydem hánc commemora, quánti conductást ?

HAR. Quid est ?

SIM. Quíd meret machaéra ?

HAR. Elleborum hisce hóminibus opus ést.

BAL. Eho,

HAR. Mítte.

BAL. Quid mercédis petasus hódie domino démeret ?

HAR. Quíd, domino ? Quid sómniatis ? Méa quidem haec habeo ómnia,

Meó peculio émpta.

BAL. Nempe quod fémina summa sústinent ?

HAR. Vncti hi sunt senés : fricari sése ex antiquó uolunt.

BAL. Résponde, opsecro hércle, uero sério hoc quod té rogo : Quíd meres ? Quantíllo argento té conduxit Pseúdolus ?

HAR. Quís istic Pseudolúst ?

BAL. Praeceptor túos, qui te hanc offúciam
Dócuit, ut fallácíis hinc múlierem a me abdúceres.
HAR. Quém tu Pseudolúm, quas tu mihi praédicas fallácias ?
Quem égo hominem nullíus coloris nóui.

BAL. Non tu istínc abis ?
Níhil est hodie hic súcophantis quaéstus. Proin tu Pseúdolo
Núnties abdúxisse alium praédam, qui occurrít prior, Hárpax.

HAR. Is quidem édepol Harpax égo sum.

BAL. Immo edépol ésse uis.
Púrus putus hic sýcophantast.

HAR. Égo tibi argentúm dedi,
Ét dudum aduenién extemplo súmbolum seruó tuo,
Méi eri imagine óbsignatam epístulam, hic ante óstium.
BAL. Méo tu epistulám dedisti sérno ? Quoi seruó ?

HAR. Suro.
BAL. (†Non confidit sycophanta hic nequam est nugis meditatur male.
Édepol hominem uérberonem Pseúdolum, ut docté dolum
Cómmentust: tantúndem argenti, quántum miles débuit,
Dédit huic atque hominem éxornauit, múlierem qui abdúceret.

. . . . . .

Nám illam epistulam ípsus uerus Hárpax huc ad me áttulit.

HAR. Hárpax ego uocór: ego seruos súm Macedonis mílitis.

Égo nec sycophántiose quícquam ago nec málefice,
Néque istum Pseudolúm, mortalis quí sit, noui néque scio.)

SIM. Tú, nisi mirumst, léno, plane pérdidisti múlierem.

BAL. Édepol ne istuc mágis magisque métuo, quom uerba aúdio.
Míhi quoque edepol iámdudum ille Súrus cor perfrigéfacit,
Súmbolum qui ab hóc accepit. Míra sunt, ni Pseúdolust.
Ého tu, qua facié fuit, dudum quoí dedisti súmbolum?

HAR. Rúfus quidam, uéntriosus, crássis suris, súbniger,
Mágno capite, acútis oculis, óre rubicundo, ádmodum
Mágnis pedibus.

BAL. Pérdidisti, póstquam dixistí pedes.

Pseúdolus fuit ípsus. Actumst dé me. Iam moriór, Simo.

HAR. Hércle te hau sinám moriri, nísi mi argentum rédditur,
Víginti minae.

SIM. Átque etiam mihi áliae uigintí minae.

BAL. Aúferen tu id praémium a me, quód promisi pér iocum?

SIM. De ímprobis uirís auferri praémium et praedám decet.

BAL. Sáltem Pseudolúm mihi dedas.

SIM. Pseúdolum ego dedám tibi?

Quíd deliquit? Díxin, ab eo tíbi ut caueres, céntiens?

BAL. Pérdidit me.

SIM. At mé uiginti módicis multauít minis.

BAL. Quíd nunc faciam?

HAR. Sí mi argentum déderis, te suspéndito.

BAL. Dí te perdant. Séquere hac sis me ergo ád forum, ut soluám.

HAR. Sequor.

SIM. Quíd ego?

BAL. Peregrinós absoluam: crás agam cum cíuibus.

Pseúdolus mihi cénturiata hábuit capitis cómitia,

Qui íllum ad me hodie ádlegauit, múlierem qui abdúceret.

Séquere tu. Nunc ne éxpectetis, dum hác domum redeám uia.

Íta res gestast: ángiporta haec cértumst consectárier.

HAR. Sí graderere tántum quantum lóquere, iam esses ád forum.

BAL. Cértumst mi hunc emórtualem fácere ex natalí die.

SIMO.

Béne ego illum tetigí, bene autem séruos inimicúm suom.
Núnc mihi certumst álio pacto Pseúdolo insidiás dare,
Quam ín aliis comoédiis fit, úbi cum stimulis aút flagris
Ínsidiantur: át ego iam intus prómam uigintí minas,
Quás promisi, si éffecisset: óbuiam ei ultro déferam.
Nímis illic mortális doctust, nímis uorsutus, nímis malus.
Súperauit dolúm Troianum átque Vlixem Pseúdolus.
Núnc ibo intro: argéntum promam: Pseúdolo insidiás dabo.

ACTVS V.

Pseudolvs.

Quid hóc? Sicine hóc fit? Pedés, statin án non?
An íd uoltis, út me hinc iacéntem aliquis tóllat?
Nam hércle si cécidero, uóstrum flagítium erit.
Pérgitin pérgere? Ah, séruiundúm mihi
Hodiést. Magnum hoc uitiúm uinost:
Pedés captat prímum, luctátor dolósust.
Profécto edepol égo nunc probe ábeo madúlsa:
Ita uíctu excurato, íta magnis mundítiis et dis dígnis
Itaque ín loco festíuo
Sumús festiue accépti.
Quíd opust me agere ambáges? Hoc est hómini quam ob rem uítam amet:
Hic ómnes uoluptatés, in hoc omnés uenustatés sunt:
Deis próxumum esse hoc árbitror:
(Nam úbi amans complexúst amantem, ubí labra ad labélla adiungit,
Vbi alter alterúm bilingui mánufesto inter sé praehendunt,
Vbi mámma mammicula ópprimitur aut sí lubet corpora cónduplicant)
Manu cándida cantharum dúlciferum propínare ocúlissúmam amicam

Neque esse álium alii odio ibi néc quemquam sermónibus morologís uti:
Unguénta atque odóres, lemníscos, coróllas
Darí dapsilís: non ením parce prómi
. . . . . .
Víctu cetero, né quis me roget.
Hóc ego modo átque erus minor
Hunc diém sumpsimus prothýme,
Póstquam opus meum ómne ut uolui pérpetraui hostíbus fugatis.
Illós accubántis, potántis, amántis
Cum scórtis relíqui et meúm scortum ibídem,
Cordi átque animo suo ópsequentis. Séd postquam exurréxi,
Órant med ut sáltem: ad hunc me módum intuli illi sátis facete,
Lépide ex discipulína: quippe ego quí probe Ionicám perdidici.
Póstid palliolátim amictus síc incessi lúdibundus.
Plaudúnt et 'parúm' clamitánt, ut reuórtar.
Occépi denuo hóc modo. (Nolui:
Idem amicae dabam me meae
Vt me amaret.) Vbí circumuortór, cado:
Id fúit naenia lúdo.
Ítaque dum enitór, prox, iam paene ínquinaui pállium.
Nímiae tum uoluptáti edepol fui:

Ób casum datur cántharus: bibi. 1280b
Commúto ilicó pallium, íllud posíui:
Inde húc exíi, crapulám dum amouérem.
Núnc ab ero ad erum méum maiorem uénio foedus cómmemoratum.
Áperite, aperite. Heús, Simoni mé adesse aliquis núntiate.

SIMO. PSEVDOLVS.

SIM. Vóx uiri péssumi me éxciet foras. 1285
Séd quid hoc? quómodo? quíd uideo ego?
PSE. Cúm corona ébrium Pseúdolum tuom.
SIM. Líbere hercle hóc quidem. Séd uide statum.
Núm mea grátia pértimescít magis?
Cógito, saéuiter blánditerne ádloquar. 1290
Sed me hóc uotat uim fácere nunc,
Quód fero: sí qua in hoc spés sitast mihi.
PSE. Vír malus uiro óptumo obuiam it.
SIM. Dí te ament, Pseúdole.
PSE. Háhae.
SIM. I in malám crucem.
PSE. Cur égo adflictor?
SIM. Quid tú, malum, in os igitúr mi ebrius inrúctas? 1295

PSE. Mólliter sústine mé: caue né cadam.
Non uídes me, ut madide mádeam?
SIM. Quae ístaec audáciast, té sic intérdius
Cúm corolla ébrium incédere?
PSE. Lubet.
SIM. Quíd, lubet? Pérgin ructáre in os mihi?
PSE. Suáuis ructús mihist: síc sine, Simo.
SIM. Crédo equidem potis ésse te, scelus,
Mássici móntis ubérrumos quáttuor
Frúctus ebíbere in hora úna.
PSE. Hiberna, áddito.
SIM. Hau mále mones: sed díc tamen,
Vnde onustám celocem ágere te praédicem?
PSE. Cúm tuo fílio pérpotauí modo.
Séd, Simo, ut probe táctus Balliost.
Quaé tibi díxi, ut effécta reddidi.
SIM. Péssumu's homo.
PSE. Múlier hoc facit:
Cúm tuo fílio líbera accubat.
SIM. Ómnia ut quícque egisti, órdine scio.
PSE. Quid érgo dubitas dáre mi argentum?
SIM. Iús petis, fateór: tene.
PSE. Át negabás daturum ésse te mihi.
Onera húnc umerum ac me cónsequere hac.
SIM. Egone ístum onerem?
PSE. Onerabís, scio.
SIM. Quid ego huíc homini faciám? Satin ultro et argéntum aufert et me ínridet?

PSE. Vae uíctis.
SIM. Vorte ergo úmerum.
PSE. Em.
SIM. Hóc ego numquam rátus sum
Fore me, út tibi fierem súpplex.
Heú heu.
PSE. Desine.
SIM. Át ego doleo.
PSE. Ní doleres tu, égo dolerem.
SIM. Quid? hoc aúferen, Pseudole mi, ábs tuo ero?
PSE. Lubentíssumo corde atque ánimo.
SIM. Non aúdes, quaeso, aliquám partem mihi grátiam facere hinc árgenti?
PSE. Non mé dices auidum ésse hominem: nam hinc númquam eris nummo díuitior:
Neque té mei tergi mísereret, hoc sí non hodie effécissem.
SIM. Erit úbi te ulciscar, sí uiuo.
PSE. Quid mínitare? Habeo térgum.
SIM. Age sáne igitur.
PSE. Redi.
SIM. Quíd redeam?
PSE. Redi módo: non eris decéptus.
SIM. Redeó.
PSE. Simul mecum i pótatum.
SIM. Egone eám?
PSE. Fac quod te iúbeo.
Si is, aút dimidium aut plús etiam faxo hínc feres.

SIM. Eo: duc mé, quo uis.
PSE. Númquid irátus es aút mihi aut fílio
Própter has rés, Simo?
SIM. Níl profecto.
PSE. I hác simul.
SIM. Té sequor. Quín uocas spéctatorés simul?
PSE. Hércle me isti haú solent
Vocáre neque ergo ego ístos.
Verúm sultis ádplaudere átque adprobáre hunc
Gregem ét fabulam, ín crastinúm uos uocábo.

METRES.

1–132. iamb. senar.
133–137. troch. octon.
138, 140. troch. septen.
139. troch. dim. cat.
141. troch. tripody.
142–144. troch. octon.
145. troch. septen.
146–154. iamb. octon.
155–156. iamb. septen.
157–158. iamb. octon.
159–160. iamb. septen.
161–164. troch. octon.
165–168. anapest. octon.
169–171. iamb. octon.
172. iamb. septen.
173. troch. octon.
174–175. anapest. octon.
176–177. anapest. septen.
178. anapest. octon. hypercat.
179–180. anapest. octon.
181. anapest. septen.
182–184. anapest. octon.
185–186. iamb. octon.
187. iamb. dim. cat.
188–192. iamb. octon.
193. iamb. senar.
194. troch. octon.
195 a–b. troch. dim. cat.
196. troch. septen.
197–198. troch. octon.
199–200. troch. septen.
201. iamb. octon. hypercat.
202 a–b. troch. dim. cat.
203. troch. octon.
204–205. troch. septen.
206. iamb. dim.
207. incomplete vs.
208. troch. septen.
209–210. troch. octon.
211–213. troch. dim. cat.
214. troch. septen.
215. troch. octon.
216–217. troch. dim. cat.
218–219. troch. octon.
220, 223, 226, 229. troch. septen.
221, 225, 228. troch. octon.
222, 224. troch. dim. cat.
227. iamb. octon.
230, 232. anapest. octon.
231, 233–242. anapèst. septen.
243. troch. octon.
244–248. Bacchiac tetram.
249. troch. octon.
250–254. Bacchiac tetram.
255. troch. dim.
256–258. Bacchiac tetram.
259. two troch. tripod. cat.
260–261. cretic tetram.
262–264. cret. dim. + troch. trip. cat.
265–393. troch. septen.

394–573. iamb. senar.
574–575. anapest. octon.
576, 578. troch. septen.
577, 579. troch. dim. cat.
580, 583. anapest. octon.
581–582. Bacch. tetram.
584–585 b. troch. septen.
586. anapest. octon.
587 a. troch. octon.
587 b. anapest. dim.
588. anapest. octon.
589. iamb. septen.
590. troch. octon.
591. anapest. dim.
592. anapest. octon.
593. Bacchiac tetram.
594. anapest. dim. cat.
595–598. anapest. octon.
599. anapest. dim. cat.
601. anapest. octon.
602. anapest. octon. hypercat.
603. anapest. septen.
604–766. troch. septen.
767–904. iamb. senar.
905–907. anapest. octon.
908. anapest. septen.
909 a–b. anapest. dim. cat.
910–913. anapest. octon.
914. troch. septen.
915. iamb. septen.
916–918. anapest. dim. cat.
919. iamb. octon.
920–921. cret. tetram.
922. iamb. dim.
923–925. iamb. octon.
926–930. cret. tetram.
931. anapest. trim.
932–935. cret. tetram.
936. clausula, anapestic.
937–940. anapest. septen.
941–942. anapest. octon.
943–946, 949–950. anapest. septen.
947–948. anapest. octon.
951–997. troch. septen.
998–1102. iamb. senar.
1103–1104. anapest. octon.
1105–1106. Bacch. tetram.
1107. troch. septen.
1108. cret. dim.
1109, 1112. two troch. tripod. cat.
1110. anapest. dim. cat.
1111. anapest. dim.
1113–1115. troch. septen.
1116–1117. cret. dim. + troch. trip. cat.
1118. cret. tetram.
1119. cret. trim.
1120. anapest. octon.
1121. anapest. septen.
1122. cret. dim.
1123–1125. troch. septen.
1126–1130. Bacch. tetram.
1131–1132 a. anapest. dim.
1132 b. anapest. dim. cat.
1133–1134. iamb. octon.
1135 a. troch. septen.
1135 b. troch. dim. cat.
1136–1245. troch. septen.
1246–1247. Bacch. tetram.
1248–1249. cret. tetram.
1250. anapest. dim.
1251–1252. Bacch. tetram.
1253. anapest. septen.
1254 a–b. iamb. dim. cat.
1255 + 1256. troch. septen.
1257. iamb. septen.
1258. iamb. dim.
1259–1260. troch. octon.
1261–1264. anapest. octon.
1265–1266. Bacch. tetram.

1267–1268 a. two troch. trip. cat.
1268 b. anapest. dim. cat.
1269. troch. octon.
1270–1271. Bacch. tetram.
1272. iamb. septen.
1273–1275. troch. octon.
1276. Bacch. tetram.
1277 a–1278 a. iamb. dim.
1278 b. iamb. dim. cat.
1279. troch. septen.
1280 a–b. troch. dim.
1281–1282. Bacch. tetram.
1283–1284. troch. octon.
1285, 1287. cret. dim. + troch. trip. cat.
1286, 1288. cret. dim. + — ◡ ◡ ◡ — (or 1288 = 1285).
1289–1290. cret. tetram.
1291. iamb. dim.
1292. cret. dim. + troch. trip. cat.
1293. two troch. trip. cat.
1294, 1296, 1298. cret. tetram.
1295. anapest. septen.
1297. anapest. dim. cat.
1299, 1301. cret. dim. + — ◡◡◡ —
1300. cret. dim. + troch. trip. cat.
1302. two troch. trip. cat.
1303–1304. cret. tetram.
1305. iamb. dim.
1306–1307. cret. tetram.
1308, 1310. two troch. trip. cat.
1309, 1311, 1314. cret. dim. + troch. trip. cat.
1312. cret. dim. + — ◡◡◡ —
1313. iamb. octon.
1315. anapest. septen.
1316. anapest. octon.
1317–1319. anapest. dim. cat.
1320. troch. octon.
1321. anapest. septen.
1322–1324, 1328. anapest. octon.
1325–1327, 1329. anapest. septen.
1330–1332. cret. tetram.
1333 a. cret. dim.
1333 b. iamb. dim. cat.
1334–1335. Bacch. tetram.

NOTES.

For explanation of the *didascalia*, see Introd. § 43.

The mss. contain acrostic arguments to all the plays except the Bacchides, which lost the argument and the first part of the play by the mutilation of an early ms. The acrostic arguments may have been written in the century after the death of Terence (150–50 B. C.), but more probably date from the second century of the Empire. They are preserved in a very corrupt condition, and their metrical laws are somewhat uncertain, especially in regard to hiatus. Of this there are about 35 cases in 166 vss., 20 being in the main cæsura. The question whether these are accidental or intentional, and, if they are intentional, whether they are due to metrical ignorance or to imitation of a supposed hiatus in the plays, cannot be regarded as settled. For a careful study of the arguments, see Opitz, de argumentorum metricorum Latinorum arte et origine, in the Leipziger Studien, VI. pp. 193–316.

---

1. The last three words are from v. 53 of the play, and the statements of 1–3 from 55 ff. Cf. Mil. Glor. Arg. II., which is almost wholly from a single scene, 99 ff.

2. **consignat symbolum** is not quite correct. Pl. uses *consignare epistulam*, *tabellas* (Curc. 365, 369, Bacch. 935, etc.), "to put a seal upon a letter as evidence of genuineness," but not *cons. symbolum*.

3. The hiatus **quĭ eum** is frequent in Pl. (Introd. § 35), and is imitated in Arg. Men. 1, *quoĭ erant* and Mil. Glor. 2. Perhaps also in vs. 7. *reliquo*, in three syllables, would be evidence of late authorship; Pl. uses only *relicuos*.

4. caculam is used by Pl. only Trin. 721, *căcŭlam*. See below Arg. II., 13, 14. For *interuortit symbolo*, cf. 541, 900.

6. erili, sc. *filio*. The same omission in Arg. Epid. 4; Pl. always uses *filius*.

7. The awkwardness of order, the wrong tense of *supposuit* and the lack of distinct reference for *is* (i. e., Pseudolus) are due to the difficulties of acrostic writing, as is also the general confusion of tenses.

ARGUMENT II.

Non-acrostic arguments of 15 vss. each exist to the Aul., Merc., Mil. Glor., and Pseud., beside one of 10 vss. to the Amph. and fragments of two others, Pers., Stich. They were written in the second century by some grammarian of the same school as Sulpicius Apollinaris, who wrote similar arguments to the Æneid and to Terence. They are for the most part in better condition than the acrostics.

2. ecflictim deperibat, Amph. 517, and with *amare*, Cas. prol. 49. **indigus** is first used by Lucr. and the dactylic poets for Plautine *indīgens*, which could not be used in hexameter. In prose not until Pliny and Tac.

5. ad = *apud* is common in Pl., e. g. Capt. 699, *in libertatest ad patrem in patria*.

8. mox, with the sense of *deinde* or *postea* in narrative, does not occur before the Augustan age, and is not frequent till Pliny and Tac.

9. calator from 1009.

13. subditiuo from 752. The ms. has *subditicio*, but it is doubtful whether this word was ever in use in Lat. **cācŭla** here and in next vs. Various attempts have been made to rearrange the vss. so as to make the quantity *căcŭla*, as in Trin. 721 and Arg. I., 4. But I believe the writer of this Arg. misunderstood Arg. I., 4, and scanned *Veniéntem căcŭl(am)*, *interu.*, without hiatus. If this explanation is correct, it offers additional evidence of the priority of the acrostics.

PERSONAE.

Pseudolus has no corresponding form in Greek, and was probably coined by Pl. from ψεύδω with some thought of *dolus*. Cf. 1205, 1244, where there is a half-pun.

Calidorus. The Greek Καλόδωρος does not occur, but is supported by Ἀριστόδωρος, Πιστόδωρος, etc. The change from *o* to *i* is regular, though not invariable; θερμοπώλιον, *thermipolium*, 742; Διονυσόδωρος, *Dionysidorus*; but cf. *Æschrodora*, 196.

Ballio. A corresponding form is found in a fragment of Axionicus (Meineke, III., 530), ὁ Πυθόδηλος οὑτοσί | ὁ Βαλλίων προσέρχετ ἐπικαλούμενος, which implies that it was a nickname, but the point is unknown.

Simo, Σίμων, is a common name for an old man in a comedy, e. g., Most., Ter. Andr., cf. Hor. A. P. 328.

Callipho is an ordinary Greek name not used elsewhere in the Latin comedy.

Harpax, Ἅρπαξ from ἁρπάζω, is not appropriate to the rather serious messenger. In 653 ff., 1010, it gives occasion for a joke, but is not likely to have been chosen for that purpose.

Charinus, Χαρῖνος, is a common name for a young man; Merc., Andr.

Simia, Σιμίας, Σιμμιας, an ordinary Greek name without special meaning. For the dropping of *s*, cf. *poeta*, *danista*.

PROLOGUE.

These lines are from a prologue written for a later presentation of the Pseud after the death of Pl., as is evident from the reference to rising from seats (cf. Introd., § 8), and from the use of *Plautina* (cf. Cas. prol. 12, *Plautinas fabulas*). They apparently form the conclusion of some joking advice to any of the spectators who might be unwilling to sit through a long play. Compare Poen. prol. 1–45, where advice of the same general tone is given to differ-

ent classes of spectators concerning their behavior during the performance.

1. Cf. Epid. 733, last vs., *Plaúdite et ualete : lumbos porgite atque exsurgite.* Lorenz, on the analogy of Mil. Glor. 81, *qui autem auscultare nolet, exsurgat foras*, takes *exsurgier* impersonally, supplying *foras;* better, with Loewe, Anal. Pl. p. 149, as a pass. with *lumbos* as subject. For the rare but well attested trans. use of *surgere*, see Harp. Lex.

First Scene. — Pseudolus and Calidorus come out of Simo's house in the middle of the stage.

3. **te tacente**, and in 4 *te tam, miseriae misere macerent.* Such alliterations, survivals from an earlier kind of versification (Introd. §§ 21, 26), were often carried to a ridiculous extreme, as in Ennius, Ann. 113 Vahl., *o Tite tute Tuti tibi tanta tiranne tulisti.*

4. **miseriae**. The use of abstract words in the plu., found at all periods (Draeger I., 10–25), is especially frequent in Pl. In many cases this is due to association with a plur., Most. 348, *summis opibus et industriis ;* in others the plu. expresses repetition, as *amores*, 64; but most frequently the word has not yet taken on abstract meaning, or has done so only in part, and therefore may be used in the plu. as freely as may any concrete word. Metrical necessity has nothing to do with this use. *Miseria* generally means in Pl. "an unlucky circumstance," "a misfortune," cf. 21, where it means the separation from Phœnicium.

5. **parsissem**. Pl. uses both *parsi* (Trin. 316, Bacch. 993) and *peperci* (Aul. 381). Cf. 79.

6. **mei, tui**, gen. of the pers. pron. in partitive appos. with *duorum*, instead of *meo*, *tuo* agreeing with *labori*. The passage is quoted and correctly explained by Gellius, XX., 6, 9. The distinction between the gen. of the pers. pron. and the possessive pron. was not scrupulously observed in Pl. (see on 186, 584), nor even in later Latin. Cic. has both *laudatorem meum* (possess.) and *accusatorem mei* (object. gen.); cf. also *mea unius opera.* (Madvig's Gram., § 297, *a* and *b*.) For *te rogandi* Pl. generally uses *tui rogandi*, but cf. Men. 687, *te defrudandi causa.* (Goetz *tis*, after some mss. of Gell.)

7. necessitas . . . subigit is intentionally formal and ironical. Pl. uses *necesse est ut* or *necessitate.*

9. exanimatus is a comic exaggeration. Cf. Asin. 265, *sed quid illuc, quod exanimatus currit hic Leonida?*

hos multos dies. *hic* with a word of time in acc. (*hunc annum, diem, hoc triduom*) refers to time extending either forward or backward from the persent time; when such an acc. is used with *iam* it always refers to the past, Aul. prol. 4, Merc. 59, Men. 104, *iam hos multos dies.*

quid est quod . . . gestas? In these questions *quod* is an accus. of compass and extent, and is not distinguishable from the conjunction, into which it is passing over in the Latin of Pl. With indic., the regular mood, Aul. 718, Cas. III., 5, 8, Curc. 135, 166, Epid. 560, 570, Most. 69; with *hoc, hoc negoti, istuc, illuc, id,* about a dozen times. Without *est,* see on 479; with subjunctive, 1087.

10. tabellas regularly in Pl. for letter-tablets, about = *epistula.* **lauis.** For other 3d conj. forms, see Lex. and Introd., § 18.

11. consili. Nouns in *ius, ium,* have in Pl. always gen. in *i,* not *ii.* The first case of *ii* in inscriptions is post-Augustan, the first cases in poetry are in Propertius, except for a few proper names which would not fit hexameter verse (*e. g. Tārquĭnī*); in prose the copyists have confused the forms, but *ii* did not come into use before Cic.

12. tecum sciam. The colloquial Latin made large use of *cum,* conceiving of a person as merely connected with an action, where the later Latin defines the relation more precisely by the acc., the dat., or by some other prepos. So *mentionem facere* (Pers. 109), *cauere* (Most. 1142, Ps. 909), *mutuom facere* (Curc. 47), *pignus dare* (Bacch. 1056), etc. Some of these uses, *e. g., tecum sentio,* have maintained themselves into the classical period.

13. id. The neut. sing. of pron. is widely used in early Latin in acc. of compass and extent (inner object), often in connection with a personal object. Cf. Trin. 87, *qui tu id prohibere me potes, ne suspicer?* Amph. 1051, Liv. XXXIX., 45, 7.

14. prohibessit for later *prohibuerit; prohibessis,* Aul. 611, and

in old laws and prayers (Neue, II² 542). Similar forms in 1st and 3d conj. are given below. All of these, as well as the future perfects in *so*, *sso* (*reconciliasso*, Capt. 576, *seruasso*, Most. 228) and the fut. infin. in *-assĕre* (*impetrassere*, Aul. 687, Mil. 1128), which do not occur in the Pseud., are formed from the sigmatic aorist stem (Gk first aorist) as *prohibuerint* is formed from the perf. in *ui*.

15. uapulo, "I am suffering." Literally, "I am beaten, get a beating," Amph. 334, 370, 379, 388, and often where the context shows that the literal sense is intended, as Quintil. I., 3, 16, *fustibus uapulare*. In figurative uses there is always a comic reference to the literal meaning; Truc. 357, *uah, uapulo hercle ego nunc*, "now I 'm going to be 'struck,'" Stich. 751, *peculium uapulat*. Esp. in impv. *uapula*, "you be beaten" = "you be hanged," Asin. 478, Truc. 945, and with reference to impv. *uapulare te iubeo*, Curc. 568, cf. Hor. Sat. I., 10, 91, *plorare te iubeo*.

16. antidhac, from the early form *antid* (cf. *antidea*, *antideo*) and *hā-ce* (acc. plu. with original long vowel), is found also in 620 and 8 times beside in Pl.; see list in Lex. Terence has only *antehac*.

18. face, dice, duce are largely used in comedy, though the classical forms *fac*, *dic*, *duc* are more common. In most cases (not here) they are employed on metrical grounds, and for the same reason are not infrequent in later poetry. Few cases occur in prose. For other forms of this phrase, see 598, 696, 965; also *fac me consciam*, Cist. II., 3, 46, *scientem*, Asin. 48, and the common *facere aliquem certiorem*.

19 Cf. Ter. Heaut. 86, *aut consolando aut consilio aut re iuuero;* in both passages *re* seems to mean help by a loan or gift of money. Cf. the confidence with which Pseud. promises 20 minae, 114 ff. The anticlimax in this line is consistent with the ironical attitude of Pseud. throughout the scene.

20. narrato, cf. Pers. 499, *quid istae* (*tabellae*) *narrant?* ‖ *percontare ex ipsis; ipsae tibi narrabunt*, and Pseud. 1008.

21. contabefacit, ἅπαξ λεγ. Lorenz, Einl. S. 37 f., gives a list of verbs compounded with *con* which appear in Pl. with meaning so weakened that *con* has lost all its force. **quae** is rel., not interrog. as Lor. takes it.

22. mos tibi geretur, " you shall be obeyed," " I will do as you wish." In this phrase *mos* is always in sing. and has its earliest sense, " wish, will, whim." Capt. 404, *bene ero gessisse morem*, Men. 788, *uiro ut morem geras;* also in Ter., Cic., Nep., Ovid.

25. Sibulla. The story of the books offered to Tarquin and the connection which Vergil makes between the Cumæan Sibyl and Æneas show that the Sibyls had been long known in Rome. It is therefore unnecessary to refer this vs. to the Gk. original.

26. natus nemo, " no human being," a Plautine phrase, Most. 402, 451, Rud. 970, and below 297. Cf. *nemo quisquam.*

27. inclementer dicere is used with dat. Rud. 114, 734, Truc. 604, as the dat. is used with *male* (*bene*) *dicere*. In class. Latin this changed to *in* with acc., which had already begun in Pl., Amph. 742, *hic in me incl. dicit*, so that it was necessary to explain *mihi* by *in me*. Cf. 372, where the gloss *in me* is found in the mss.

27. lepidis, lepida, is a striking illustration of loss of meaning by frequent and indiscriminate use in conversational style (Introd. § 23). It is used as a vague term of praise with *homo*, *caput* (" jolly fellow "), *pater*, *nugator*, *dies*, *forma*, *fama*, *facinus*, *mores*, *victus*, etc. Lor. well compares Germ. *reizend;* cf. Engl. " jolly," and with somewhat different meaning, " splendid, lovely."

28. an is largely used in Pl. and Ter. to introduce a question involving an inference from what has been said either by the speaker or, as here, by another person. When such questions follow another question by the same speaker, they approach the disjunctive question, into which they afterward developed. Examples in the Pseud. are 92, 305, 309, 314, 851, 853, 872, 969, 1161, 1172. The independent *an* question survives in classical Latin. [For different explanation, see grammars.]

29. quas, indefinite. Cf. Asin. 717, *an quid est homini salute melius?* Cist. IV., 1, 17, *an quis deus obiecit hanc ante ostium nostrum . . .?* Merc. 145, *an boni quid usquamst, . . .?* Cf. also Cas. III., 5, 38, Mil. Glor. 840, and Brix on Trin. 439.

30. gallina. The same idea in Engl. " hens' tracks." Lor. comp. Germ. *Krähenfüsse*, Dutch *haene pooten*, French *pieds de mouche*. The comparison is so much more suitable to irregular

uncial writing that one may suspect the modern phrases of being traditional from the Latin.

31. For hiatus in change of speakers, see Introd. § 35.

enim is in Pl. regularly an asseverative particle, meaning "indeed, certainly, truly;" it is so used alone or more often, as here, to strengthen another word. So with *at*, *verum*, *sed* (but not in Pl.), *non*, *certe*, with pronouns and in answers. Some of these combinations are continued in later usage, after *enim* alone had taken on a causal function, and are commonly but wrongly explained as due to an ellipsis ("and this is so, for"). The few cases in Pl. where *enim* may perhaps mean "for" mark the transition to later usage, which in Terence is already distinct. [From Langen, Beiträge, p. 261 ff., where many examples are given. The article in Harp. Lex. also gives illustrations of this use.]

32. animum, "mind," i. e., "attention." But Cal. takes it in the sense of "courage, spirits," and answers, "I have n't any." In the next vss. there is a reference to the meaning "heart, feeling," but I see no reason for thinking that it contains an allusion to *mi anime* as a term of endearment.

33. On the hiatus *tŭ istinc*, see Introd. § 35.

35. Pseud. refers to the name Phœnicium at the beginning of the letter, but cries out so suddenly that Cal. supposes him to be speaking literally.

36. eccam. The uses of *ecce* and its compounds in Pl. are peculiar, and are not sharply defined in Harp. Lex.

ecce alone is used (*a*) with *autem*, *ecce autem perii*, (*b*) with person. pron., *ecce me*, *ecce nos*, (*c*) with reference to a person or thing not on the stage, for vividness in narration, *ecce mulier aduenit*, or of an abstract idea, *ecce Gripi scelera*.

The compound forms, *eccum*, *eccam*, *eccos*, *eccas*, and less frequently *ecca*, *eccillum*, *eccillam*, *eccillud*, *eccistam* are used of persons or things present on the stage, or vividly thought of as if present. The constructions are (*a*) *eccum*, etc., alone, Most. 1127, *atque eccum optume*, (*b*) with acc. or rel. cl., this passage and Ps. 965, *eccum*, *qui . . . faciet*, (*c*) without influence on the rest of the sentence, *eccum* referring either to the subject, Most. 611, *pater eccum*

aduenit, Ps. 693, 789, or to the object, 911, 410. (*d*) In some cases, by a mixture of *b* and *c*, the acc. with *eccum* would logically be the subj. of the verb, Amph. 1005, *sed eccum Amphitruonem aduenit*, Mil. Glor. 1290, *sed eccum Palaestrionem stat cum milite*. With *eccum*, *est* without predicate is never used.

37. Supply *perduint*, cf. Aul. 785, *ut illum di inmortales omnes deaeque quantumst perduint*, a very common form of curse. On **quantumst** see 351, on **seruassint**, 14. The same form occurs Asin. 654, Trin. 384, Cas. II., 5, 16, and other forms of 1st conjug. are *amassis*, *amassint*, *cenassit*, *indicassit*, *intrassis*, etc., indic., *amasso*, *seruasso*, *enicasso*, etc. [Neue, II., 540 f.]

38. paulisper is pred. with *fui*. These vss., with their somewhat unusual phrases, *solst. herba*, *paul. fui*, *repentino*, are intended to be solemn and affecting.

40. ergo, "then," is frequently used with the impv. and with urgent and impv. questions, and has slight causal or argumentative force. See Lex. s. v. II B, 2 and 3, for examples. Whether this is the original sense from which the use in argument was derived (cf. *enim*), or a colloquial weakening from "therefore," is not clear; the former is more probable. — Elsewhere the order is *quin ergo*.

41 ff. Letters are read aloud also Ps. 998 ff., Bacch. 997 ff., Pers. 501 ff., all in iamb. senar. as here. In Bacch. 735 ff. a letter is dictated in troch. septen.

43. salutem — salutem, "greeting" and "help." "My service to you, and I ask a service in return." The same double sense is played upon in the foll. vss. **inpertire** with acc. of thing and dat. of the person occurs only here in Pl., but became the prevailing construction; acc. of person and abl. of thing, cf. 456, is the usual constr. in Pl., and recurs in Sueton. **ex te expetit** is also unusual; elsewhere in Pl. (Rud. 258, 1393, Most. 155, Epid. 255) this verb has *a*, *ab*, and the mss. Pall. here have *aps te*.

44. animo. corde et pectore are not to be carefully distinguished from one another; they are merely a triple expression of a single idea, like "heart and soul."

48. vide . . . geras, "think, will you, what you're about." **sis** = *si vis* is used rather more than 100 times in Pl. as a courteous phrase to soften an impv. Ter. uses *sodes*, *si audes*, more frequently.

49. faxo scies. On form *faxo*, see 14. In this play 387, 393, 766, 949, 1039, 1043, 1329; *faxim*, etc., 315, 533, 923, and in other plays with corresponding frequency. Other verbs of 3d conjug., *capso*, *capsit*, *occepso*, *empsim*, etc.

The construction with *faxo* is always paratactic, *i. e.*, the following verb is not subordinated but remains independent and retains its proper mood and tense, indic. fut. and fut. perf., subjunct. pres. and perf. For a general statement of the nature of parataxis, an understanding of which is necessary to the student of Pl. and Ter., read Kühner, Ausf. Gram., II., 757 ff., or Draeger, Histor. Synt., II., 213 ff. (§§ 368–375).

50. usus. The grammars (A. & G., 243 *e*, II., 414 IV.) put *opus est* and *usus est* together as if they were used alike with the abl., but *usus est* with abl. is very rare in later Latin, perhaps only five times. In Plaut. it is more widely used with the abl., which it takes because it is a verbal substantive from *utor*, as, *e. g.*, *tactio* takes the acc. This abl. is a noun with perf. part. only here, Asin. 310, *audacia usust nobis inuenta*, and Bacch. 749. Elsewhere only the ptc., generally *facto*, Amph. 505, *citius quod non factost usus fit quam quod factost opus.*

52. uolŭptás, see Introd. § 42.

53. minis uiginti. The same sum (about $400) as price of a slave, Epid. 703, Adelph. 742; in Most. 300 the price is 30 minae; in Epid. 52, 40 minae; in Pers. 665, 60 minae. These are Greek prices, and are doubtless taken without change from the Greek original.

54. unae = *solae*. Trin. 166 *unos sex dies*, Bacch. 832, *tres unos passus*; also in Cic. Epist. — **remorantur**, transit. here as always in Pl., "delay the matter," "hinder the completion of the bargain." The intrans. meaning given in Lex. should be confined to later authors.

55. sumbolum. Somewhat inexactly used in the play either of

the seal stamped in wax upon the letter (so here, 716 *epistulam et sumbolum*, 1001 *sumbolust in* [*i. e.* on] *epistula*, cf. 986 f.), or of the letter and seal together, as constituting the token (1200 ff. *dedi . . . sumbolum seruo tuo, mei eri imagine obsignatam epistulam*, 647 f., 1097 and often.) When Ballio receives the letter, he recognizes the seal without comparing it with his copy, 988.

59–60. These vss. bring up a difficulty in the chronology of the play. From the rest of the plot (*e. g.*, 622, *argento haec dies praestitutast, quoad referret*) it appears that the day of the play was the date fixed for the payment of the money, and this is the date which would be expected. But from these vss. and from 82 it would appear that the money was not due until the next day, and that this would be the day or one of the days of the Dionysiac festival. This allusion must be from the Greek original, and the text would make a play presented on the Dionysia speak of the Dionysia as "to-morrow." Compare the correct allusions in Heaut. 162, 733, which fix the imaginary date on the Dionysia. Cf. also Poen. 191, 256. Neither the conjecture of Ritschl, *proxuma ad Dionysia*, nor the suggestion of Usener that *Dionysia* may be acc. after *proxuma* removes the difficulty, and it must be left among the unexplained contradictions of the plot. Cf. Introd. § 45.

62. For the hiatus *cŭm ĕa*, see Introd. § 35. — The infin. forms in *-ier*, which were still in use in the time of Pl. by the side of the forms in *-i*, were largely employed by the dramatic poets, but almost wholly at the end of a vs., where the long syllables *-ārier*, *-ērier*, *-īrier*, made a proper cretic close. Of verbs of 3d conjug. only those are used which have long stem-vowel, *dīcier*, *crēdier*, etc.

64 ff. These vss. bring together some of the most marked peculiarities of the colloquial Latin. Diminutives are used by Plaut. in emotional passages, most frequently as terms of endearment. So *ocellus*, *labellum*, Poen. 366, *animule*, *mellilla*, Cas. I. 46, *passerculus*, *agnellus*, *haedillus*, Asin. 666 f. The nearest parallel to this is in the amatory poems of Catullus (see list in Simpson's ed., p. 185). By heaping these terms together, Pl. gives to them a comic effect, which they do not have in Catull., and this is increased here by the

use of alliteration and rhyme, for which see Introd. § 21. Notice also the semi-abstract nouns.

65. This vs. is found also Bacch. 116, where the context (120) shows that it is in place. Here it is not necessary, and the nouns in the sing., even though they be taken collectively, injure the symmetry of the passage. It is therefore put in brackets as a gloss. Cf. Goetz on the vs. and on Bacch. 116. — **suauisauiatio** is a word coined by Pl. from *suauia sauia*, *e. g.*, 948. For examples v. Lex., *suauium*.

66. conpressiones artae and **conparum** are unusual in Pl., but only because this kind of description is unusual. The suggestion of Lor. that *consuetudines* is a transl. of *συνουσίαι* and *conpares* of *σύζυγοι* is particularly unfortunate here, for no passage could bear clearer marks of Roman spirit than this.

69. harunc. The sing. forms of *hic* in *-ce* are not used by Pl. except when *-ne* is appended. In plu. the forms in *s*, *hisce* (nom., dat., abl.), *hosce*, *hasce*, are used before vowels, *hi*, *his*, *has*, *hos* before consonants, while in the gen. only *hórunc*, *hárunc* appear before vowels, and *hórum*, *hárum*, *horúnc*, *harúnc* before consonants, as here. This is one among many illustrations of the fact that Pl. had double forms at his command for different metrical uses.

70. Observe here the repetition of *dis- dis-* and *u- u-*, and the heaping up of words which are practically synonymous; for it is useless to attempt to find in the three nouns an intentional expression of the order of events, "the parting, the absence, the consequent loneliness."

72. sciui, apparently from *scisco*, not from *scio*, but the distinction between these verbs in Pl. is not clear, and would repay investigation. Cf. Langen, Beitr. 301, on *restiti*. — **ut scires curaui**. The constructions of *curare* are extremely varied in Pl. It takes an *ut* clause in perhaps half-a-dozen cases. Mil. Glor. 1238, *istuc curaui*, *ut . . . sis*, Rud. 192, *id curaui*, *ut cauerem*, Amph. 487, Pers. 523, 527, the last two at the end of a letter as here; so often in Cicero's letters.

74. misere . . . miserrume, "wretchedly," the first referring to the condition of the writer, the second to the handwriting.

75. pumiceos. The proverbial dryness of pumice-stone is alluded to in Aul. 297, *pumex non aequest aridus quam hic est senex*, and Pers. 41, *nam tu aquam a pumice hercle postulas, qui ipsus sitiat.*

77. siccoculum only here, and no doubt coined by Pl.

78. audes, "wish," not "dare" or "venture." So often in Pl., Ps. 1317, Mil. Glor. 232, *auden participare me quod commentu's?* Asin. 476, *non audes mihi . . . subuenire?* Men. 149, 697, Rud. 1030, and esp. in *sodes* = *si audes*, "if you please," cf. Trin. 244. *audeo* is for *auideo* from *auidus*, and this from *aueo*, and in all these the predominant sense is "desire, will," so that this meaning of *audeo*, which is not noticed in Harp. Lex., is undoubtedly the primary sense of the verb, not a colloquial weakening, as Brix (on Trin. 244) says.

79. dabo is the regular word for closing a bargain, cf. 118, and Ps. means to make a formal promise to pay *eheu* on demand.

80. argentum . . . mutuom, a loan from a friend, contrasted with a loan at interest from a banker in 286 f., Asin. 248, *nam si mutuas* (sc. *minas*) *non potero, certumst sumam fenore.* Never *mutuom* alone in Pl.

83. istocine = *isto-ce-ne*, cf. *harunc*, 69. When *ne* is appended to the demonstratives it preserves the demonstrative suffix *ce*, but with weakening of the vowel to *i*. So *hicine*, *isticine*, *illicine* in various forms, and adverbs, *sicine*, *hucine*, perhaps *tamine*. The demons. so used are always emphatic. "Is that the way you help me?"

84. "For in our house, where I undergo punishment for my faults, I have an inexhaustible supply of groans on hand." This use of *thensaurus* is not common, but is a natural comic inversion, cf. Merc. 163, 642, Poen. 625.

86. drachumam is the regular form in Pl. for δραχμή. Some combinations allowed in Greek were strange to the Roman ear, and were avoided by the insertion of a short vowel; *techina*, *mina*, *Hercules*, *Alcumena*. This applies mainly to words learned by ear; thus *gyminasium*, but as a proper noun *Gymnasium;* and as the knowledge of Greek increased among the educated classes, the transliteration became more exact.

87. opino. The use of pass. form with active meaning had begun in Latin before the time of Pl., but for some reason it greatly extended itself in the classical period. We find therefore in Pl. many verbs in active form, either occasionally or exclusively, which in classical Latin are always deponent. Thus *arbitro* four times, *aucupo* always, *contemplo* generally, *minito* once or twice, *munero* always, *pacisco* generally, *partio* always, *philosopho*, Ps. 687, cf. 974, *proficisco* once, *obsono* twenty times, etc. For other examples, see Langen, Beitr., p. 59 ff., Brix, Mil. Glor., 172. *opino* is not found in the mss., but is required by the metre in some six or eight passages, and is supported by the analogy of other verbs. Cf. also the variations in decl. and in conjug. Introd. § 18.

89. Allusions to suicide by hanging are frequent in Pl., esp. as a curse, *abi ac suspende te*, 1229, Poen. 309, Pers. 815, and more elaborately Poen. 396, *capias restim ac te suspendas cum ero et uostra familia*. Cf. the curse *abi in malam crucem*. The word *pensilis*, as appears from Poen. 312, *pro uua passa pensilis*, contains a comic allusion to a cluster of grapes hung up to dry. Cf. Aul. 76 ff., *ex me ut unam faciam litteram longam*, *i. e.* the letter I.

qui is the old abl. form of the rel. and interrog. pron., and is used for all genders and numbers. Abundant examples in Harp. Lex. The fact that *qui* is indeclinable shows that it is already passing over into an adv. or particle, and instances of these uses will occur below.

96 cucule. Of a young lover duped by his mistress, Trin. 245, of an old man, Asin. 923, 934. Brix compares Germ. *Gimpel* and *Tropf*.

quid . . . ni is not a case of tmesis. *ni* is the original Latin negative, the same as *nei*, *ne*, and is used with *quid* in dubitative questions after a negative question or some form of sentence implying prohibition. So 652, Mil. 1311, Men. 912, Curc. 423, Stich. 333. In these *ni*, as a simple negative, properly stands next to the verb. The combination *quidni* is found in questions without verb. In neither case is *ni* conditional; render "why should n't I . . . ?"

98. libellāī. This old form of the gen. 1st decl. is found in inscriptions down to the end of the Republic, mainly in proper

nouns, and is commented upon by the Latin grammarians with many illustrations from the early literature. In the mss. it has been generally changed by copyists into *ae*, but can often be restored on metrical grounds. Pl. uses *Charmidai*, *Periphanai*, and of common nouns *audaciai*, *filiai*, *comoediai*, *aquai*, *siluai*, *familiai*, *morai*, and a few more, as well as some adjectives, *magnai rei publicai*, *meai*, and *tuai* (Aul. 121). Ennius, Lucilius, and Lucretius employed these forms, the last quite frequently, and Vergil used them occasionally (Aen. III., 354, *aulai*, VI., 747, *aurai*) with conscious archaism. The word *libella*, though it had a definite value (= *as*), is used in Pl. only proverbially, as here, 629, and 1146, and the coin had probably fallen out of circulation; cf. "picayune."

99. ut . . . audio, "to judge from the way I hear this letter talk." This use of *ut*, which takes what has just been said or done as a measure or standard, is more frequent in comedy than is suggested by Harp. Lex. I. B, 4, esp. with *audio*, *uideo*, and verbs of saying. So Cas. II., 5, 4, Most. 993, *ut uerba audio*, Capt. 569, *ut rem uideo*, Capt. 585, *ut perspicio*; cf. Ps. 473, 596, 749, 980, *ut uestitu's*, "to judge by your clothing." [Dahl on *ut*, p. 98 ff.]

100. illi appears to be a dat. of advantage, and *lacrumis* an abl. of instrument, but I do not know any parallel for such constr. with *flere*.

101. quod . . . postulas, "as to what you expect . . ." This is *quod* at the point of transition from a rel. pron. in acc. of compass and extent to the conjunction. So Capt. 586, *filium tuom quod redimere se ait*, *id ne utiquam mihi placet*, Amph. 479, *nunc de Alcumena dudum quod dixi minus*, *hodie illa pariet*, Mil. Glor. 1114. The indic. stands in 14 passages from early Latin, the subjunct. in 13 with potential or conditional force, and Brix (on Mil. Glor. 162), Lor. here would change to *postules*. See on the whole Zimmerman on *quod* and *quia* in early Latin, Progr. Posen, 1880.

postulare, "to expect, desire," is very common in Pl. and Ter., see 378, 439, 851, 853. This appears to be a colloquial weakening of the original sense. **te probare,** "to make yourself appear *probus*," "recommend yourself."

102. A reference to the fable of the Danaides. Lor. quotes *εἰς*

τετρυπημένον πίθον ἀντλεῖν, Xen. Oecon. VII., 40, *εἰς τὸν πίθον φέρουσι τὸν τετρημένον*, Meineke, III., p. 299. Cf. also vs. 369.

104. As the line stands, *bona opera* means "by my helpful services," and then *aut mala* is added by a second thought, as it occurs to the speaker that his services as a swindler cannot well be called *bona*. But the text cannot be regarded as fixed.

105. **auxilium argentarium** is used also by an unknown poet, Ribbeck, Frag. II ² p. 129, cf. *opes argentariae*, Epid. 672, and Ps. 300, 312, 424, all used for comic effect.

106. **atque** in partially adversative sense, "and yet," is not rare in Pl. Cf. 278, 309, Trin. 336, *nusquam per uirtutem rem confregit atque eget*, Capt. 479, Men. 576, Bacch. 814, etc. Esp. when a new person comes upon the stage *atque eccum* is almost equiv. to *sed eccum*, cf. Men. 565 with 898.

106. **unde id futurum dicam** for *unde id futurum sit*. This pleonastic use of *dicam*, which belongs to the colloquial language, is found only in certain forms of interrogative sentence: (*a*) in direct *quis*-questions (*quid*, *ubi*, *quam*, etc.) Asin. 587, *quidnam esse dicam?* Curc. 12, *quo te dicam ego ire?* Truc. 689, *quam esse dicam hanc belluam?* Capt. 533, 541, Curc. 1, Cas. III. 4, 26, Mil. Glor. 1201, Merc. 516, Ps. 744, 966, Pers. 400, Rud. 263, 447, St. 288; (*b*) in similar questions, indirect, depending always upon a negative verb or phrase; with *nescio*, as here, Amph. 825, Most. 1042, Trin. 2, Truc. 70, with other negative phrase, Aul. 67, 804, Rud. 611; (*c*) in indirect disjunctive questions, with *nescio*, Capt. 268, Curc. 463, with *animi pendeo*, Merc. 127, with *nunc cogito*, Men. 887, in both of which the negative leaning is plain. In sentence questions, direct or indirect, or in direct disjunctive questions, I have found no case of *dicam*. The verb is a dubitative subjunct., inserted as a fuller expression of the feeling of uncertainty. Cf. *arbitrarer*, Most. 89, *credam*, Merc. 252.

107. **nisi**, after a general negative, to denote an exception is well-known (Madv. 442, obs. 3; A. & G. 315, d; H. 507, 3, n. 3), and in combination with *ut*, *si*, *quod*, *quia*, it seems to imply an ellipsis of the leading verb, cf. the full expression in Rud. 751, . . . *nescio: nisi scio*. . . . In this combination *quod* and *quia* have their

original conjunctional sense "that," not "because." Capt. 394, 621, *neque mi esse ullum morbum nisi quod seruio*, "except these bonds," Pers. 517, Cist. II., 1, 12, *neque nisi quia miser non eo pessum, mihi ulla abest perdito pernicies;* in all these *nisi quod, quia* expresses an exception. In the other six cases, here, 568, Pers. 545 (?), Rud. 1024, Trin. 938, Truc. 786, *nisi quia* is used after *nescio* or an equiv., and expresses a complete adversative idea, "I do not know . . ., but (I *do* know that) . . . " = "I do not know, except in this one particular that . . ." (Brix on Trin. 938, Langen, Beitr. 57 ff. do not explain exactly, but seem to imply a difference between *quod* and *quia*, which does not exist.) — **supercilium salit**, cf. *ita dorsus prurit*, Mil. Glor. 398, and "By the pricking of my thumbs Something wicked this way comes," Macb. IV. 1.

109. commoui sacra, a technical term for setting the Dionysiac procession in motion, Catull. LXIV., 225, Aen. IV., 301, here of course with comic intention. So the dimin. *turbellas*, 110, "What a nice little row I make."

111. aetati meae = *mihi*, so in *uae aetati tuae* = *uae tibi*, Capt. 885, Men. 675, Rud. 375; Cf. 1132, and often.

114. On *rogă*, see Introd. § 41. In the following *stipulatio*, *rogare* means to propose the formal question *dabisne*, the formal answer to which, *dabo*, made the contract binding. Cf. also 1076, ff. The fact that the bargain is here made by a slave, and that as soon as it is made he expects his master to rely upon it as if it were really binding is only part of the comedy, to exhibit the unbounded self-confidence of Pseud.

118. nunciam is always in three syllables in Pl. like *etiam* and *quoniam*, and, except in a few cases (e. g. Ps. 594) with fut. indic., is used only with an impv. or equiv. in the sense of an emphatic *nunc*. As two words, sometimes separated by other words, *nunc iam* means "now at last." Brix[4] on Capt. 266 considers *nunciam* a lengthened form of *nunc;* I should still call it a compound of *nunc* and *iam*, as *quoniam* is quite certainly *quom* + *iam*. — **molestus ne sis**, "don't bother me;" a frequent expression in Pl.

120. tangam, "cheat, strike." Cf. 1306, Epid. 705, *te tetigi triginta minis*, "I did you out of thirty minae."

121. pietatis causa, "so far as piety is concerned;" so *mea causa*, "for aught I care," Men. 1029, 727, Epid. 679, Rud. 57. — **uel** has in Pl. always something of its proper force from *uelle;* here, "if you choose," "if you prefer." Vss. 122, 121 are given as in the mss. Goetz (Bothe, Rit., Lor.) changes the order and reads *seruent. uerum qui potest?*

123. in oculum utrumuis . . ., "rest easy about that." The proper form of the saying is given in Heaut. 342, *ademptum tibi iam faxo omnem metum, in aurem utramuis otiose ut dormias*, Menander, Meineke, IV., 189, *ἐπ' ἀμφότερα* (sc. *τὰ ὦτα*) *καθεύδειν*. Cf. About, Story of an Honest Man, Appleton's ed., p. 241, "I may sleep upon both ears." Pl. intentionally changes to "you may sleep on either eye" for the comic effect of this way of putting it and of the reason *at hoc peruolgatumst nimis*, "the other way is too stale." For similar intentional slips, see 711, note, 842.

125 ff. These vss. are a parody of the style of proclamation by a crier, esp. *pube*, *contione* and *edico*, which are all somewhat technical. *pube*, dat. of 5th decl. from nom. *pubes*, which is elsewhere of the 3d decl. with gen. *pubis*. So as gen. or dat. *die*, *facie*, *fide*, *acie*, not only in Pl., but also in Verg., Hor., Caes. See Introd. § 18. — **poplo** for *populo*, cf. *periclum*, *poclum*, is found in inscriptions, and is preserved in the mss. of Pl. six or eight times, always at the end of an iamb. senar., as here, or before the caesura of iamb. septen.

130. ostium crepuit refers to the creaking of the door as it was drawn back by some person within the house. So Men. 348, *concrepuit ostium*, Mil. Glor. 154, *foris concrepuit*, and often at the end of a scene. Pl.'s experience and skill as a playwright appear in these careful and, for a reader, too elaborate introductions of new characters upon the stage, which the lack of a play-bill and the ignorance of the audience about the plot rendered necessary. So *ipse*, 132, tells who it is that is coming out.

131. crura mauellem refers to the *crurifragium*, a punishment inflicted upon slaves and criminals by breaking the ankle or shin-bones with a hammer. See on 145, 154. "The pander's door creaked. ‖ I wish it had been his shins, cracking."

132. periuri caput, cf. *scelerum caput*, 446, 1054, and both together, Rud. 1098 f.; also *scelus, scelus uiri.* The sense is rather "essence of lying," "incarnation of perjury," than as in Lex.

SECOND SCENE. — During the first part of this scene Calidorus and Pseudolus remain near Simo's house. Ballio comes out of his own house on the right side of the stage with a whip in his hand, followed by a slave (*puer*, 170) carrying the *crumina*. As he speaks the first words of the scene, the slaves who have been at work in the house come out and stand about the door, some of them still holding the utensils or tools which they had been using.

The scene is one of the roughest and most brutal in Pl. Its primary intention is to exhibit the *leno* as the villain of the piece, so bad as to be beyond all sympathy, but no doubt the horse-play, the cracking of the whip, the shouts of Ballio and the contortions of the slaves, amused the Roman populace. The scene is marked in one ms. with a C, and was a *canticum* in the special sense, performed with dancing and full musical accompaniment.

133. male conciliati, cf. Trin. 856, *melius . . . conciliauerit*, "will have had a better bargain," Eun. 669, *prodi, male conciliate*, in voc. as here, "come out, my bad bargain." So *male uendere, emere*, etc. But *male habiti* is somewhat less clear; ordinarily it would mean "badly kept, in poor condition," but here apparently "of bad disposition." Lor. comp. Curc. 698, *bene et pudice me domi habuit*, and *habitus*, the noun, is not rare in this sense.

134. numquam quicquam quoiquam, colloquial exaggeration, which would seem to the hearer to be strengthened by the similarity of ending. So esp. in general negations, cf. 621, *numquam — umquam*, 731, *nec quoquam, neque umquam*, 1018, *numquam — quemquam*, Most. 925, *umquam quicquam* in question implying negative, and often. *quicquam* is acc. of compass and extent.

135. ád hŏc exemplum (cf. *ad hunc modum, quemadmodum*) is explained by a gesture with the whip. On quantity, see Introd. § 41. The construction of the rest of the vs. is a little peculiar; *quibus*, abl. after *usura* as a verbal noun from *utor* (see note on *usus*, 50); *usurpari* in original sense from *usus*, making *fig. etymol.* with *usura.* Render "of whom no use can be made."

136. asinos, generally referred to as type of stupidity (so *asine* as term of reproach), here because of its toughness of hide. *magis*

asinos instead of an adj. in compar., a use for which I have not been able to find an exact parallel in Pl. — **neque . . . numquam** with effect of a single strong negative. So *neque . . . haud*, Bacch. 26, 1037, *neque ego haud committam*, Pers. 535, Epid. 664, (Men. 371 is a conjecture), Ter. Andr. 205; Epid. 532, *neque nunc ubi sit nescio*, Cato, R. R. 66, Curc. 579 f., *neque istas tuas magnas minas non pluris facio quam . . .*, Mil. Glor. 1411, *iura te nociturum non esse homini de hac re nemini*, cf. 649 L.[2] Also in Propert. II., 19, 32. The usage seems to belong to early and plebeian Latin (Petronius), with imitations in Gell. and Apul. Lorenz considers it a Greek construction, a very improbable explanation. Brix on Men. 371 says that *neque* had partly lost its negative in its connective force, which does not explain Mil. 1411. The construction seems to me to bear on its face the evidence of colloquial origin, and to be of the same general nature as the heaping up of adverbs of time or place and the doubling of the negative in English, at least in all the cases except *neque . . . haud*. This usage is said to reappear in the Romance languages. — **plagis**, abl., "with beatings."

137. **eo** and **haec** refer to the same thing, described in *ubi data occasiost*, etc. The whole sentence is paratactic: "This in fact is their disposition, and these are the ideas they have: when there is a chance, steal," etc., instead of "their disposition and ideas are such that they steal whenever they get a chance." — **flagritribae** from *flagrum* and τρίβω. Pl. uses a few hybrid words for comic effect, *ferritribaces*, Most. 356, *ulmitriba*, Pers. 278, *pultiphagus*, Most. 828, beside some words of Greek origin compounded with Latin prefixes, *pergraphicus, ineuscheme.*

138. The succession of short vowels *răpĕ clĕpĕ tĕne* is intentional; so Trin. 289, *răpĕ, trăhĕ, fŭgĕ, lăte*, of the same kind of conduct.

139. **harpaga**, a Plautine word, 957, Bacch. 657, Aul. 201, and cf. 653 f. As Greek verbs in -ζω become in Latin *-sso* (e. g., *comissor* = κωμάζω), Pl. probably made this from ἁρπαγή or ἅρπαξ, cf. the noun *harpago*, Trin. 239.

140. **opus**, for sense, cf. Most. 412, *id uiri doctist opus.* — The proverb about sheep and wolves is at least as old as Herodotus, IV., 149, καταλείπειν ὄϊν ἐν λύκοισι, is found in Ter. Eun. 832, *ouem*

lupo commisisti, is referred to by Cic. Phil. III., 11, 27 as a common saying, and is familiar in the N. T.

142 is bracketed on the ground that the contrast between the looks of the slaves and their real character makes a break in the connection of thought. (Goetz without brackets.)

143. nunc adeo generally marks a change from one subject to another, and always introduces an emphatic command or determination. So 185, 855, Men. 119, Mil. 159, Trin. 855, etc. Render "now then," "now therefore." — **edictionem**, also 172, Capt. 811, 823. Lor. calls attention to the frequency of verbals in *-tio*, *-sio* in the comedy. The ease with which they were formed shows the plastic condition of the language, and the fact that they often take the construction of the verb shows that they were still felt almost as a part of the verb (cf. *usura*, 135).

144. The change from fut. *aduortetis* to pres. *exmouetis* is attributed by Lor. to metrical necessity, but cf. Merc. 458 f., *quid? illi quoidam, qui mandauit tibi, si emetur, tum uolet: si ego emo illi, qui mandauit, tum ille nolet?* where *emam* would do as well as *emo*. Also Mil. Glor. 936, . . . *si ecficiam* . . ., *si hodie hunc dolum dolamus, quid* . . . *mittam?* As Pl. could use either pres. or fut. in protasis with fut. in apodosis, he occasionally used both together.

146. peristromata, coverings for dining couches, but the reason for their being called *Campanica* is unknown.

147. Thick rugs with figures of animals woven into the fabric were first made in Alexandria, according to Pliny, H. N. VIII., 48, 74, 196. Cf. Stich. 378, *Babylonica peristroma et tonsilia tapetia*, and on the comparison of a scourged back to picture cf. Epid. 625 f., and often in various comic ways. — *tonsilĭa* is a very unusual accent, found only in lyrical passages (cf. 171 *dicĕre*, 185 *nomĭne*) and occasionally in the first foot of iamb. senar.

148. Of the many metaphors in Pl. drawn from Roman public life (cf. 579 ff.) none is more frequent than this use of *prouincia*, e. g., 158, Capt. 156, 158, St. 702, etc., perhaps because the two foreign provinces, Sicily 241 B. C., Sardinia 235, embodied in some measure the rising desire for foreign conquest.

150. cogatis, the reading of the mss., does not give a good sense,

nor is Ritschl's *cupiatis* much better. The thought should be "that you need to be warned, have to be reminded." — **officium**, acc. of the thing after *commonerier*, cf. Stich. 58; *moneatur . . . officium:* elsewhere in Pl. and Ter. only neut. pron., *id*, *hoc*, etc., after *moneo.* **malum** means generally in Pl. "punishment," the slave's evil, and from this sense it passes over into curses, and finally into questions like *quid, malum . . .?* 242.

150–156. The numbers attached to these vss. indicate their order in the mss. Pall. and in Goetz; the palimpsest has 154, 153. The connection of thought from 143 appears to be this: "Now if you do not listen to me and get rid of your laziness, it shall be the worse for you. I gave you your orders yesterday, but you are so careless that nothing but a thrashing will keep you up to your work. (Turning to a spectator) Just look at this! They pay no attention to me. (To the slaves) Look here! Listen, I tell you, to what I 'm saying, you scoundrels. Oh, yes! you think your hides are tougher than my whip; you 're going to find that that 's a mistake. How 's that? (with a blow.) Does that hurt? There, that is what a slave gets who is n't respectful. Take your pitcher," etc. The objection to 156 is not so much in the sense, for a repetition of the demand for attention would be entirely in place here, but rather in the use of *contra* with short *a* and governing the acc. Elsewhere in Pl. *contrā*, as an adv. Other arrangements of the vss. may be found in Goetz, Ritschl,[1] Lorenz, Spengel Reform., Langen Pl. Stud.

153. plagigerula also Most 875, cf. *munerigeruli*, 181, *damnigeruli*, Truc. 551. Goetz has *loquar* here and in 156; the present, which has good ms. support, is given in the text.

151, 154. The connection of thought here, if expressed logically, would be: "In fact you think that you by reason of the toughness of your hides are too much for me and my whip, but I will show you that it is just the other way;" that is, the sentence *uincitis . . . me* would be subordinated to *animati estis*, and 154 would be introduced by an adversative particle. So Ritschl[1] reads *uincere*, and Goetz effects the same thing by reading *ut animati* for *ita*. I understand the structure to be paratactic, as in 137 f. and frequently in Pl. and in all colloquial language. Cf. for omission of adversative

particle, Capt. 482–4, and on *atque*, 106. — **terginum**, properly an adj., from the use of *tergum*, "hide." So apparently in Lucil. XXIX., 38 M., *solui dum saluo tergo a tergino licet.* The material of which the scourge was made is also referred to in Trin. 1011, *bubuli cottabi*, Most. 882.

155. em should be distinguished from the emotional interjection *hem* and from the later or interrogative *en*. It is properly the acc. of the demons. *is*, and in its various and frequent uses in Pl. and Ter. preserves much of the demons. effect. It is used most frequently before sentences beginning with emphatic demonstratives. 518 *em, istis*, 526 *em, ab hoc*, 444, 890 *em, illic*, with *sic*, as here, Truc. 634, with words of time or direction, *em nunc*, Merc. 909, Men. 613, with verbs, to mark the performance of the action, *em desino*, Adelph. 137, or to emphasize the demonstrative sense of the verb, Aul. 633, *em tibi ostendo: eccas.* Also frequently with the impv., 892, *em . . . vide*, Most. 333, *em tene*, with an accus. of exclamation (not dependent upon an omitted impv.), 754, *em tibi omnem fabulam, em pateram*, Amph. 778, *em manum*, Capt. 859, with *tibi* alone, Men. 1018, Curc. 195, 625, and occasionally alone, Capt. 570, *aspice ad me.* ‖ *em.* [Brix on Trin. 3 and esp. Ribbeck, Latein. Partik., pp. 29 ff.] Often, as here, to emphasize a blow, especially with *dare*.

157. The *urna* as a vessel for drawing water is mentioned Rud. 443, 467, 471, etc.

158. cum securi exactly equiv. to *qui urnam habes*, or to an adj. or ptc. So often, 593, 967, 1287, 1299, Capt. 203, *cum catenis sumus.* — **caudicali**, formed by Pl from *caudex*, perhaps with side reference to *caudex* = "stick, blockhead." Lor. on 1220 L. gives other adjj. of the same form coined for comic effect, *emortualis*, 1237, *esurialis* Capt. 468, *uapularis* Pers. 22, *comptionalis* Bacch. 976, all ἅπ. λεγ.

159. sine siet, "let it be so" = "I don't care if it is." Examples in Lex. s. v. *sino*, II. A. — **itidem** pred. of *estis;* so frequently *ita*, 240, 360, 657, *sic*, 677, and often, *ut, satis, bene, male, palam, frustra*, etc. [Draeg. I., 192.] This usage, which is by no means confined to early Latin, dates from a time when *esse* had

concrete meaning and could take an adv. like any other verb; the phrases, once formed, continued in use after *esse* had become a mere copula. The sense here is, "I don't care if it is dull; so are all of you, and yet I have to use you as well as I can." For *omnes* Goetz reads *plagis*; both words are in the mss, and one of them is a gloss.

160. numqui is the old abl. of the indef. (cf. rel. *qui*, 89), here to express degree of difference with *minus*, and *num* has the challenging tone which expects a negative answer. As the negatives in *num* and in *minus* make an affirmative, *tamen* is used as if the sentence contained no negation.

161. For *hábĕs*, see Introd. § 41. *facias* is of course jussive subjunct.

162. lectisterniator, ἅπ. λεγ., is apparently directly from *lectisternium*, and as this word is used only of a religious ceremony, there is an intentional exaggeration here as in 158. *idem* is nomin.; *exstruito* has for obj. only such words as *mensas*, Men. 101, or *canistros* in the sense of "heaping high" with food.

163. offendam, "find." Except a few cases of the literal sense "strike against," Curc. 282, Poen. 483, *offendere* means in Pl. and Ter. always "find, come upon," either with personal obj., Curc. 294, *eos ego nunc si offendero*, or with noun and ptc, as here, Most 26, *hocine modo hic rem curatam offendet suam?* and often.

164. Lor. refers to a similar house-cleaning in Stich. 347 ff., where details are given and the same technical words are used. The house was swept (*uorsa*) with brooms (*scopae*), the floor sprinkled (*sparsa*) with water from a sprinkler (*nassiterna*) and rubbed dry (*tersa*), the couches were spread (*strata*) and wood split for the fire (58). Cf. also Bacch. 10–12.

166 is bracketed because it is addressed to a single slave in the midst of general remarks, and because orders for the preparation of food are out of place when the cook has not yet been hired. It was inserted here from some similar scene, cf. St. 359 f.

167. magnufice. So 681, also *manufestus*, *sacrufico* 327, *carnufex* 707, all in the last syllable of a compound before *f*. But for all these the mss. give forms with *i*, and general considerations in-

dicate that in this as in so many points the orthography of the time of Pl. was fluctuating. — **uolo me** with infin. is not peculiar to Pl., but is found occasionally at all periods. See Lex., *uolo*, I., B. 1, b, Draeger, II., 401 f.

169. praestinem, from *prae* and a lengthened form of *stare*, not as Harp. Lex. says from *praes*. Cf. *destinare*. Only here, Capt. 848, Epid. 277, and in Apul., always of the buyer and not in connection with a definite price (*argento* in Epid. as *pretio* here). It does not mean simply "to buy," as Lex. says, but to agree upon a price, to make one's own by an agreement to pay, to bargain for. Cf. Paul. Fest. p. 223 M., *praestinare apud Plautum est praeemere, id est, emendo tenere*. Cf. use of *destinare*, Rud. 45 f., *minis triginta sibi puellam destinat datque arrabonem et iureiurando adlegat*, "he agrees to buy for a certain price, pays part to fix the bargain," etc.

170 is incorrect in metre, having for the fourth foot *quis|quām per|tundat* and no proper caesura, but of the various conjectures none is entirely satisfactory. — **puere** is given by the mss. in about a dozen places (so here, 241, 242, 249), is required by the metre in other places, and is supported by quotations in the grammarians, but no case of the nom. *puerus* is known. — **pertundat** is a comic word for cutting open the purse, *crumina*, which was carried by the slave. Cf. Truc. 652 ff., *homo cruminam sibi de collo detrahit*, and the last scene of the Ps. — **cautiost**, as a verbal substantive, governs the *ne*-clause as *cauere* would, and as other verbals govern a case.

171. est quod (*qui*) has normally the indic. in Pl., Trin. 91, *sunt quos scio amicos esse, sunt quos suspicor*, Asin. 232, *est . . . quod uolo loqui*, Capt. 263, *sunt quae . . . scitari uolo*, Ps. 462 and often. Cf. *quis est qui* regularly with indic. When *est qui* has the subjunct. it is either independent of the relative (jussive, optative), Trin. 310, *est quod gaudeas*, 1166, *est quod mihi suscenseas;* or it is the beginning of the subjunct. of characteristic.

171. oblitus fui. Forms with *fui, fuit*, etc. for *sum, est* occur in Pl. about 25 times, esp. in deponents. *oblitus fui*, Cas. V., 4, 12, Merc. 481, Amph. 457, Poen. 40, *fueram*, Most. 487, not to be distinguished in sense from *oblitus sum*, Poen. 118. For other ex-

amples in Pl. and in Cic., Livy, etc., see Neue, II.[2] 352 ff. The choice between *fui* and *sum* was influenced by the metre, as *fui* occurs most frequently at the end of a vs. or before the caesura of iamb. octon. Cf. 689.

172. auditin, audin, referring to and introducing a command, have almost impv. effect. So Asin. 116, Men. 254, Ps. 665, etc. Esp. *atque audin?* following one impv. and introducing a second, as in 665, Mil. Glor. 1088, Epid. 400, etc. **munditiis**, etc., see n. on 4. *munditiae* is common in plu. at all periods, cf. Hor. Carm. I., 5, 5; *mollitiae* only here and once in Vell. Paterc.; *deliciae* is regularly plur. The fact that *munditiis* and *deliciis* are plur. doubtless influenced *mollitiis*.

174. scibo, experiar. Both forms of fut. of 4th conj. were in use in time of Pl. So *conuenibo* (*sub-*, *per-*, *in-*), *adgredibor*, *audibo*, *expedibo*, *opperibor*, *seruibo*, etc., most of them with parallel forms in *-iam*, *sciam*, *conueniam*, etc. As both forms were in use they gave opportunity for choice on metrical grounds. There is a contrast in each of the three clauses between the slaves who care for their own ultimate good, their freedom (*capiti*, *suae rei*), and those who care only for immediate pleasure or ease (*uentri*, *somno*) ; the former will be set free, the latter will be sold. **caput**, used often of the whole person (*uae capiti tuo* = *uae tibi*, and cf. n. on *aetas*, 111), is especially frequent of the freeing or purchase of a slave, e. g., 225, *pro capite*, "for your freedom," and so Most. 211, 301. Here it suggests the use of *uentri* to carry out the contrast. In 176 *experiar* is again the leading verb and *credam* (see n. on *dicam*, 106) must be supplied with *uenalem*. — Vss. 176 and 177 may be scanned as anap. octon. with hiatus in the principal caesura.

179 f. The vocabulary of Pl. is very rich in terms of endearment, which are often used as here in great profusion. Cf. Poen. 365 ff., *mea uoluptas*, *meae deliciae*, *mea uita*, *mea amoenitas*, *meus ocellus*, *meum labellum*, *mea salus*, *meum sauium*, *meum mel*, *meum cor*, *mea colustra*, *meus molliculus caseus*. Cf. Cas. IV., 4, 14, 19, I., 46, Asin. 664 ff., 691 ff. *mellitus* (cf. the Southern "honey") is found in Catull. III., 6, XLVIII., 1, XIX., 1, Cic. ad Att. I., 18, 1, etc. (Goetz, *mamillae*, *mellillae*.)

181. maniplatim, cf. *poplo*, 126, and for military metaphors, see on 579 ff. Compare also *facite adsint* with *facite ut conueniant*, 177.

182. praehibeo = (*praebeo*) is the only form used by Pl., e. g. Men. 802, 979, Mil. 591, and below 368. Also *dehibuisti*, Trin. 426, elsewhere *debeo*.

184. eo seems to refer to *uini* and to bring in the vs. with something of adversative effect, "You care for nothing but wine; *that* you fairly drown yourselves with." Langen, Beitr., p. 147, says that *adeo* here is unintelligible; it seems to me to add to the contrasting effect of *eo*, cf. Merc. 234, *ea simia adeo . . . uenit*. But the vs. is quite uncertain in text and meaning. — **quom** is adversative, "while."

185. factust optumum ut. Neither *factu* nor the *ut* clause is remarkable with *optumum est*, but the combination of the two is rare, perhaps only here and Aul. 582, *nunc hoc mihi factust optumum, ut ted auferam*. — **quemque**, fem. for *quamque*. In the fem. of the interrog. Pl. shows a preference for *quis* (*quis haec*, *quis mulier*, etc.) though *quae* is also used. The simple indef. is more frequently *qua* or *quae*, but in the compounds *quisquam* is the regular fem. in Pl. and *quisque* is found also Poen. prol. 107, Hec. 216. — **uostrarum** = *uostrum*. The person. pron. early lost their proper gen. forms (cf. on 4) and took instead the gen. of the possess., *mei*, *tui*, *nostrum*, *uostrum*, the last two being nothing but the early gen in *-um* (cf. *deum*, *sestertium*) and not essentially different from *nostrorum*, *uostrorum*. Usage gradually restricted *nostrum*, *uostrum* to the person. pron., but in Pl. *nostrorum*, *uostrorum* and even the fem. forms are still in use. So *pars uostrorum* Most. 280, *neutram uostrarum* St. 141, *quaeque nostrarum* Truc. 252, *uter uostrorum* Aul. 321, and six or eight times more. Cf. 584.

188. Hedylium, Ἡδύλιον, from ἡδύλος, a dimin. of ἡδύς. Ἡδύλη is found as a woman's name.

189. This exaggerated description of the amount of grain in the possession of the dealers probably alludes to attempts to corner the wheat market, which two years later, in 189, brought down a fine upon the *frumentarii*, Livy, XXXVIII., 35, 5.

191. **atque** carries the following clause back to *fac*, making it parallel with *sit delatum; adeo* goes with *affluam*, introducing the *ut* clauses in 192. The whole expression is careless, but not beyond what is permissible in conversation, and the attempts to emend by substituting *usque* for *atque* (Brix, Goetz), or by omitting *ut* (Ritschl) or *atque* (Lor., Lang.) are only partial remedies.

193. **ex** denoting change is commonly used after *esse*, *facere*, *reddere*, e. g., 324, 871, 965, 1237, but cf. St. 138, *quin uos capitis condicionem ex pessuma primariam?* Most. 53. — *regem Iasonem*, not the Argonautic hero, who was not a type of wealth, but the tyrant of Pherae in Thessaly, a successful adventurer like Agathocles, 532.

194. From this point to the end of the scene the speeches given in the text to Pseud. are given by Goetz to Calid. and *vice versa*. — **furcifer** is one of the most frequent terms of reproach in Pl. — **satin** (*satisne*) is used about 70 times in Pl. (*a*) with the proper sense of *satis; satin habes si, satin est si*, 112, with verbs, *satin audis*, 166, *intellegis, scis*, etc.; all these may be answered by *satis*, and all have parallel uses in declarative sentences. But in questions (*b*) *satis* passes over (*satis scio* would form a middle step) to the meaning "really," "actually," and *satin* becomes almost an interrogative particle; so *satin abiit?* Most. 76, "has he actually gone off?" Ps. 1321, Rud. 462, 1193, Mil. Glor. 393, 462, 999, etc. Transl. here "don't you see how he is showing himself off?" But the effect of *nonne* is not produced by *satis* alone, cf. Most. 622

195. **hanc rem gere**, "attend to the matter in hand," so Men. 825, *satis iocatu's: nunc hanc rem gere*, and cf. the more common *hoc age*.

196. **Aeschrodora** = Αἰσχρόδωρα, a coined name for a *meretrix*, apparently not found in Greek.

197. The word **lanii** includes not only the butchers but also keepers of small eating-houses where cooked meats were furnished. Cf. Epid. 199, where *lanienae* (sc. *tabernae*) are mentioned among other places of public resort. There is a pun upon *iure*, either with *iurando*, "an oath," or with *malo*, "poor broth," and it is for the sake of the pun that *iurando* is put before *iure* and the adj. *malo* is

added. Cf. Varro, R. R. III., 17, 4, *hos piscis nemo cocus in ius uocare audet*, and Cic. Verr. I., 46, 121, *ius Verrinum*. Also Epid. 523, Poen. 586. "Who make money as we do by cooking up frauds."

198. carnaria, frames with hooks for hanging meat upon. Cf. Capt. 914, *deturbauit totum cum carni carnarium*. Not "pantry," as in Lex.

199. quasi—item. The use of *quasi* in actual comparisons is almost confined to early Latin. Cf. Asin. 178, *quasi piscis, itidemst amator*, Trin. 835, *ita iam quasi canes, haud secus circumstabant nauem turbines uenti*, and often. Also without demonstr. St. 559 ff. The idea of the comparison is that the woman would be torn by the hooks of the meat-frame as Dirce was mangled by the horns of the bull.

201. nimis has here its usual Plautine sense, "greatly, exceedingly;" so also *nimio* with compar. and *nimium*. The meaning "too, too much" is rare, but is found, e. g. Most. 292 R., *si (mulier) pulcrast, nimis ornatast.* ‖ *nimis diu apstineo manum*, where both meanings appear together.

202. iuuentutem is subj. of *pati*, *hominem* subj. of *colere*, which depends upon *pati*. The use of the infin. with subject acc. in exclamation is to be classed with the acc. alone in exclamation, and should not be explained by an ellipsis. It is found at all periods, e. g., Aen. I., 37, *mene incepto desistere . . .?* Hor. Sat. I., 9, 72, *huncine solem tam nigrum surrexe mihi!* but is especially common in colloquial style. The sense is the same whether *-ne* is used or not, though it was doubtless first employed in exclamations which had a decided interrogative tone. — **colere**, absol., is without support in Pl. (Most. 765 is entirely uncertain), and Speng. conjectures *clamare*, Bx. *pollere;* the difficulty is somewhat lessened by *hic*, which takes the place of an acc.

203. amănt á, see Introd. § 42. **a lenone.** The prepos. *ab* is used in colloquial Latin with an extension of the idea of source to cover possession. So *esse ab aliquo* means "to belong to (the family of)." Ps. 735, *possum a me dare* "from my possessions," Cist. IV., 1, 6, *hinc a nobis domo*, Mil. 160, *quemque a milite*, "of the soldier's

slaves," Mil. 339, 523, and often. *amare a lenone* also Poen. 1092. Cf. 595, 690.

205. **illine audeant** is a repudiating question, in which the speaker repeats and rejects something that has been said or implied. Most. 633, *dic te daturum.* ‖ *egon dicam dare?* Curc. 119, *salue.* ‖ *egon salua sim?* Epid. 518, *eamne ego sinam inpune?* Trin. 961, . . . *eine aurum crederem?* Ps. 1328, and often. Other forms have *ut* or omit *-ne*, but the sense is the same. They are connected on one side with the exclamatory infin. (202), on the other with questions in which *-ne* is appended to person. and demonstr. pronouns, nearly all of which are exclamatory and rejecting.

206. The antecedent of *quibus* would be a dat. after *facere; quibus* depends upon *seruiant*. The words in brackets are cut out as a gloss upon 205–7.

208. **quom**, explanatory, cf. Most. 587, *beatus uero nunc es, quom clamas*, Poen. 914, *lepidu's, quom mones;* most frequent with verbs of emotion, *gaudeo, gratiam habere*, etc., always with indic. in Pl. — **obsŏno**, to prevent Ps. from hearing by talking against (in rivalry with) Ball., apparently only here.

209. **taceas malo**. This parataxis is found in class. prose, and with *malim* or *mallem* is more frequent than the subordination with *ut*. "I would much rather have you keep still than say that you 're keeping still."

210. **Xutilis** is the form suggested by the readings of the mss. (*Xytilis, Xittilis*) perhaps for *Ξουθιλίς, lepidula* (?) [Goetz, praef.] — **oliui** also 301 and Asin. 432 in mss. and supported by the metre. Pl. uses also the classical *olĕum*, 213, 221, etc.

211. **dynamin**. Greek words are often used by Pl., 712, Trin. 187 *παῦσαι*, 419 *οἴχεται*, 1025 *ἐπιθήκη*, etc., and imply a considerable knowledge of colloquial Greek on the part of the audience. For *δύναμις* in the sense, see L. & S. and cf. *uis hominum*, Epid. 249.

217. **tenes . . . loquor?** Goetz prints with period, but cf. Heaut. 700, *tenes quid dicam?* Ph. 214, Poen. 1103; like *rogas? negas?*

218–224 are put in parenthesis to indicate that they were not a part of the original play. In all other cases the women are addressed by name (187, 196, 210, 227), some specific demand is

made upon them, and, except in the first case, the demand is enforced by a threat. These vss. therefore cannot well be addressed to a fifth person. The threat in 215 ff. seems to bring the remarks to Xutilis to a close, and would be only weakened by 218 ff. It is necessary either to bring in 218–224 before 212, or to cut them out as a parallel version to 210 ff. or an interpolation from another play. They are entirely Plautine in manner.

218. ain is not in place here; it is used only at the beginning of a speech to express disapprobation or surprise at what has been said by another person. — **probe**, whatever may have been the original meaning of *probus*, is used in Pl. frequently as a mere intensive, *errant probe*, *ulciscar probe*, etc., probably by degeneration from its proper sense like *lepide*, *nimis*.

220. nitidiusculum, a comparative with dimin. ending. So *liquidiusculus* Mil. Glor. 661, *meliusculus* Capt. 968, *plusculus* Pers. 21, *minusculus* Trin 888 (Kühn. I., 676, Neue II., 136.) So *unctiusculo*, 221. The sense here and in 221 is literal, not as in Catull. X., 9 ff., quoted by Lor., nor is there any special reference to the use of *unctus* of a fine dinner.

220. magis unctiusculo, cf. Bacch. 500, *inimiciorem magis*, Capt. 644, *magis certius*, Men. prol. 54, *magis maiores*, 980, *magis facilius*, St. 699, Poen. 82, 212, 461, and the use of *aeque* with the compar. Both show a weakening of the effect of the compar. termination in colloquial Latin and a tendency to make up for this by adding strengthening words.

221. Notice the simplicity of expression; each thought is given in a separate sentence, without subordination and without an adversative conjunction.

222. sine modo, "never mind," "just wait a while." Cf. *sine* 159, 239, Most. 11, and often.

223 is much confused in the mss. **reprehendam**, apparently "to find fault with" or "get a hold upon" for punishment. An early conjecture is *rependam*, "pay you for." **una opera** (see on 319) must mean "at the same time," "all together," a sense which *eadem opera* approaches, but which *una opera* nowhere has. Men. 525 is not parallel.

224. facis effecta, cf. *ecfecta reddat*, 386, 530, *explicatam rem dabo*, 926, and often with *reddere*, *dare* and *facere*. This use of the perf. ptc., which is found occasionally in classic writers, is properly colloquial and connected with the use of perf. ptc. after *habere*, which gave rise to the auxiliary *habere* in the Romance languages.

225. iam iamque semper numeras, "who are always just on the point of counting out the money for your freedom." This is always the meaning of *numerare* in Pl., never "to pay."

229. Pl. wrote *Poenicium* (*ph*, *ch*, *th* are later combinations) and the pun with *poeniceo* is therefore closer than the text would indicate.

The threat in these vss. is entirely inconsistent with the plot of the play, as Ballio was expecting to sell Phœnicium the next day (or the same day) to the soldier. See Introd. § 45.

THIRD SCENE. — Pseud. and Calid. perhaps advance somewhat from their place of concealment near Simo's house, as they speak the next vss., 230–240. Ballio is supposed not to hear or see them. How far the awkwardness of such a stage-situation was relieved by the action, as by Ballio's driving the women into the house, laying down his whip, taking a staff, etc., is not known. But it is probable that the action, though lively and comic, paid slight attention to stage-realism, and that Ballio, here and in the preceding scene, 191 ff., 201 ff., simply waited till his turn came to speak.

230. non audis. The use of *nonne* was just beginning in the time of Pl., having been delayed by the fact that the negative sense of *-ne* was still felt. Many questions will therefore be found beginning with *non* which in Cic. would have *nonne*.

231. quid mi's auctor, ut, "what do you advise me to send. . . ?" So Poen. 410, Stich. 128, and in later authors; a survival of verbal force in *auctor*. Cf. 1166.

232 "Don't bother; keep cool." The figure in *liquido animo* is often used in Pl., sometimes with reference to the clearing of wine, Aul. 79, *defaecato animo*, Ps. 759, i. e., with the dregs settled to the bottom, sometimes with reference to the weather, Most. 737, *tam liquidust, quam liquida esse tempestas solet*.

234. mala res (770, 1006) is equivalent to the frequently used

malum (150, 242) and therefore takes an adj. — **maturam** is not entirely clear, but appears to refer to *antiqua;* "our friendship is an old one and my present has grown large and ripe," i. e., ready for immediate presentation.

235. quid opust? "What 's the use?" i. e., of these threats, which Cal. only half understands. This suits the objecting tone of the vs., and the conjecture *opist* is unnecessary. — **potin ut** = *potisne est ut;* Pl. never uses *potestne*. In this question the verb is always imperson. (cf. answer *potest* Most. 396, Merc. 495) and the verb in the subjunct. denotes passivity or some very easy act, so that the question is strongly sarcastic; "is it in your power to keep still? to be quiet? to stop bothering me?" etc. *potin ut taceas?* Ps. 940, Poen. 916, Pers. 175, *quiescas*, Men. 466, *sinas*, Trin. 628, *aliud cures*, Merc. 495, Bacch. 751, *molestus ne sis*, Epid. 63, Merc. 779, Pers. 287, Truc. 897, Men. 627, about 20 cases in all. To be distinguished from *potin* with infin., which is personal. — **bat** is a comic rejoinder to *at* in order to shut off discussion. So *at enim* ‖ *bat enim*, Epid. 95, *heia* ‖ *beia*, Pers. 212.

237. praeuortaris, "attend to . . . before," cf. 602, *hoc praeuortar*. In depon. forms only with acc. neut. of pron.; in act. form, as in 293, with other words. The arrangement of the varied meanings and constructions of this verb is simpler in Langen, Beitr., p. 78 ff., than in Lex.

238 ff. The connection of thought is this: — Cal., anxious to do something at once, "How can I control my feelings?" Ps., anxious to be let alone in order to observe Ballio and think of a plan, "You had better think what 's to be done, instead of bewailing your troubles." "That 's all nonsense; there 's no fun in it, unless one makes a fool of himself when he is in love" "You 're going right on, are you?" "O Pseudolus, let me alone in my misery!" "All right; I will. But let me go off out of your way." "No, don't do that! I 'll do as you want." "Now you 're coming to your senses."

Into this line of thought vs. 238 fits somewhat awkwardly. It makes Cal. say, in effect, "My despair is only a sham, the kind of fooling that I regard as proper to a lover's condition," which de-

stroys the point of the whole passage. Lor. brackets the vs. as an interpolation, perhaps rightly. Vs. 239 also is confused in the mss. Spengel reads . . . *nihili.* Ps. *mitte me sis.* CAL. *sine.* Ps. *modo ego abeam*, following the mss. exactly. I should adopt this reading, changing only to *sine modo.* ‖ *ego abeam*, except for the difficulty of explaining *mitte me.*

241. ego mihi cesso, cf. same phrase Epid. 344, Phorm. 844, and *cesso* with infin. in questions. *mihi* dat. of disadvantage. (Goetz, *mihi quom cesso. i prae.*)

242. quid, malum . . . ? *malum* from the general use (cf. 150) passes over into curses, Most. 655, *malum quod isti di deaeque omnes duint*, Ps. 1130, and so into questions with *quis*, 1295, Amph. 403, 592, 602, 626, Aul. 429, etc., about thirty times in all. Also in Cic., Livy, Catul. (XXIX., 21), etc. It expresses impatient anger like the Engl. "what the deuce . . . ?" and belongs exclusively to colloquial Latin.

243. hodie nate, as a form of address, is a parody upon B.'s references to his birth-day in the preceding scene.

245. moramur, "we want you," cf. Mil. 759, *tolle . . ., remoue . . ., nil moror*, "I don't want them any longer," Bacch. 990 and often. The active meaning should precede the neuter in Harp. Lex.; at least it is the prevailing sense in Pl., see Langen, Beitr. 174 ff.

248. The emphasis is on the past tense of *fuit;* only one who can serve him, not one who has done so, exists for Ballio.

251. te uolo may be either complete in itself, "I want you," as in Trin. 516, 717, or may refer to Ballio's words and mean *te uolo (ut) Iuppiter perdat*, as in Epid. 23, *di te perdant.* ‖ *te uolo — percontari*, Mil. Glor. 287. Ballio takes them in the latter sense and replies in the same way, *at ego uos ambos (uolo ut Iuppiter perdat).*

252. licet — lubet, see 281 and note.

253. sin . . . rem ? sc. *non licet?* "But if it is somewhat (*quippiam*) to your advantage (may we not speak to you)?"

254. bitere, also in mss. Curc. 142, Merc. 465, St. 608 = *ire*, and so *perbito* = *pereo*, *interbito* = *intereo.*

255-6. These vss. are differently arranged by Ritschl, Goetz, Spengel. Goetz writes in one vs. *mánta.* ‖ *omitte.* ‖ *Bállio, audi.* ‖

súrdus sum. ‖ (Cal.) *proh. . .* ‖ (Ball.) *inánilogista's*, but it seems to me better that the last part of the vs. should be a Bacchiac tetram. — **inanilogistae** (λογιστής), a comic coinage from λόγοι, "mere words"; Phorm. 492 ff., *fabulae*, *logi*, and *somnia* as contemptuous replies to promises, Men. 779, *paucis*, *non longos logos*; perhaps also with a reminiscence of the meaning of *logista*, "accountant," and so "an empty bringer of mere words instead of money."

258. ducito, sc. Phœnicium. Lex., *duco*, I., B, 4, end.

260–1. mortua . . . . re, i. e., "after you have lost your money"; the same figure in Trin. 1092, *res quom animam agebat*, "when my property was at its last gasp," Truc. 213, *neniam mea era dixit de bonis*. For *rem actam agis*, see Lex., *ago*, II., D, 9. The common form is *actum ne agas*.

262–4. The arrangement of these vss. is from Becker, Studemund's Studien, I., p. 253, except 264, which I have added. For *réspĭcĭas*, see Spengel, Ref., p. 83; *tuo* is not in the mss., but is required by the sense and the metre. — **quis est . . . quis is sit.** In Pl. the indirect question was still to a large extent in the paratactic stage; in general, when the connection between leading and dependent clause is slight, or when the main thought is in the question while the leading verb merely serves as introduction, the indic. of the direct question is retained. This is the case, especially after the impv. of verbs of saying, *dic*, *responde*, *(e)loquere*, *cedo*, and under certain conditions after phrases equivalent to an impv., *uolo scire*, *fac sciam*, *audin*, *scin*, and as in classical Latin after *nescio quis*. Examples of the indic. in the Ps. are 9, 18, 21, 194, 330, 387, 408, 538, 641, 657, 693, 696, etc.

264. From 243 to this point the four actors move rapidly about the stage dancing to the Bacchiac-cretic measures of the dialogue. Ballio and his slave appear to be trying to escape from Pseud. and Cal., though as Ballio's house was on the right side, next to the forum-entrance, this involved a considerable violation of stage illusion. Ballio pretends not to recognize the others (251, 262), but this is evidently meant by Pl. as only a pretense. As Pseud. speaks the words *cum lucro tuo*, Ballio stops, and the violent action comes to a sudden end.

266. Roman customs; *poricio* is the technical word for holding out the entrails of the victim. — **interea loci**, "meanwhile." The partitive gen. with adverbs is found at all periods (e. g. *ubi gentium sumus*); *locus* with temporal sense is esp. frequent in Pl. (*adhuc locorum*, Capt. 385, *postidea loci* St. 758, etc.), but is also found in Sall., Lucr., Liv. See Lex. for examples.

268. "Piety can't be allowed to interfere with profit;" but the vs. is quite uncertain. *pietate* is an early conjecture for *pietati* (mss. Goetz). These four vss. must be spoken half-aside, as is 269, which Goetz gives to Pseud.

271. meo arbitratu, etc., "as he wishes or as I do." So often in answers, *tuo arbitratu*, "as you please" (660), cf. 428, *si meo arbitratu liceat*, "if I could have my way about it."

272. The third *uel* has the meaning common in Pl., "or rather," as in 171. — On **neque ... nec** for the more precise *neue ... neue*, see Madv. Gram. § 459.

273. quid agitur? is somewhat less frequent than *quid agis?* and is often used to give opportunity for a literal answer, as here and 457. So *quid agis?* ‖ *hominem optumum teneo*, Most. 719. Lor. well compares Pers. 203–8, where *compellabo*, a literal reply to *quid agis?* and a parallel to 272 occur.

274. misereat, si ... possim, a condition contrary to fact. So Asin. 188, *si ecastor nunc habeas quod des, alia uerba praehibeas; nunc quia nil habes ...*, Bacch. 635, *pol si mihi sit, non pollicear.* ‖ *scio, dares*, Asin. 393, *si sit domi, dicam tibi*, Epid. 331, *si hercle habeam, pollicear lubens. uerum ...*, Pers. 215, *fatear, si ita sim*, Most. 555, *dicam, si confessus sit;* in all these cases the context proves that the conditions are such as would have the impf. or plupf. subjunc. in classical Latin. Rothheimer, de enuntiatis condit. Pl, Gött. 1876, p. 37, gives about 95 cases from Pl., but he includes, e. g., Ps. 415, 428, 541, and other cases equally doubtful. It is clear, however, that this is a genuine early construction, and not merely a vivid substitution of the pres. for the impf.

276. scin quid ...? Questions with *scin quid, quam, quo modo, ut* and the indic. or without dependent verb, generally have a threatening or corrective effect and introduce a request or command. Cf. 538, 641, 657.

278. atque, see on 106 — **quid uelis** is a good illustration of the kind and extent of variation which Pl. allowed himself on metrical grounds. After the impv. *confer* the indic. would be the usual mood (see on 262–3 and cf. 696, Aul. 770, *loquere*, *quid uis*, Curc. 517, 11 cases in all). But the subjunctive also would be allowable as an optative (or potential?) even if the question were direct. Having therefore two forms at his command, Pl. uses *uelis* where it suits the verse, i. e., at the end of a senar. or troch. septen. (so six times) or before the diaeresis (Cist. I., 1, 58). [Becker, p. 162.]

279. "My master here is ashamed that he has not yet paid you the twenty minae which he promised you and on the day he promised it." As the clauses *quod . . . die* precede *uiginti minas* the sum of money is referred to by the neut. sing. *quod*, *id*. But the text is uncertain; Kiessling, Lor. read *quamquam id promisit diu*.

281. The impers. *pudet*, *piget* are used occasionally in 1st pers., and are frequent in Pl with a neut. sing. pron. as subject, Most. 284, 1149, 1150, etc. The similarity in form of *pudet* and *piget* gives point to the retort. Cf. 253, Trin. 345, *pol pudere quam pigere praestat totidem litteris*, Capt. 203, *at nos pudet quia cum catenis sumus.* ‖ *at pigeat . . . erum*, *si . . . eximat.*

284. simultatem suam, "on account of your quarrel with him." The use of possess. pron. for an objective gen. is supported by examples (Madv. 297 b, obs. 1), but is not frequent; *simultas* is found only here and Ph. 232 in comedy, and is not an accurate word to express the relation of Ball. and Cal. For these reasons Lor. brackets the vs., perhaps correctly.

285. fūit, the original quantity; so Capt. 555, 633, Mil. 754, 776, and esp. at end of vs. *fūimus* Capt. 262, *fūerim* Mil. 1364, *fūerit* Asin. 782, in all cases under the ictus.

286. si amabas, condition contrary to fact. Cf. Rud. 379, *quid faceret?* ‖ *si amabat*, *rogas quid faceret? adseruaret . . .*, Men. 195, *nam si amabas*, *iam oportebat nasum abreptum mordicus*, Poen. 516, *si properabas . . . oportuit*, St. 130, *nisi placebant*, *. . . non oportuit.* A comparison of these passages with Asin. 143, *atque ea si erant*, *magnam habebas omnibus dis gratiam*, shows clearly that this is not a

simple condition in the past. The apodosis, *inuenires*, is jussive subjunctive, as are the following verbs.

288. This suggestion has already been made by Ps. himself in 120; his indignant rejection of it here is, as Lor. remarks, a bit of fine characterization, finer, indeed, than is common in Pl.

290. egon . . . possim; this form of exclamatory question is found either with or without *ne*, and implies the rejection of a previous suggestion. — For **égŏn**, see Introd. § 41.

293. quom . . . uideo; *quom* takes the indic. in Pl. in causal clauses (except possibly two or three cases) as well as in all kinds of temporal clauses.

294. roges; the potential idea of the subjunct., which is less clearly felt in rel. clauses after a negative anteced. in class. Latin, is here plainly perceptible. So Curc. 171, *haud quidquamst magis quod cupiam*, Bacch. 92, *quid est quod metuas?* (cf. 54).

295 quin, "why, I tell you," almost adversative. Similar complaints about the difficulty of borrowing occur Pers. 5 f., *ita fio miser quaerundo argento mutuo, nec quicquam nisi 'non est' sciunt mihi respondere quos rogo*, Trin. 761.

296 ff. **mensa** may be either a banker's counter (cf. *mensarii*, *tarpessitae*, "bankers") or a dining table; in the latter sense it suggests *satis poti* instead of a literal phrase, "having made plenty of money." The next vs. gives the means by which the money was made, cf. Curc. 377 f., *habent hunc morem plerique argentarii, ut alius alium poscant, reddant nemini;* in Pers. 435, 442, Cas. prol. 26–8, there are other attacks upon the bankers as untrustworthy depositaries of money. Taken in connection with Livy XXXV., 41, 9, *iudicia in faeneratores eo anno* [192 B. C., the year before the Pseud. was played] *multa seuere sunt facta*, this passage must mean "See here! since last year, when those (*isti*) bankers made money by fraudulent practices and retired from business, the money market has been tight, and men (having lost money by the bankers) are afraid to loan to any one else."

Kiessling, Rh. Mus. XXIII., 416–7, followed by Lor., Uss. and, apparently with hesitation, by Goetz, takes the passage to mean, "It is impossible now to borrow money at interest," and as *mutuom*

(295) can mean only a loan without interest, he supposes that a vs. has been lost after 295, in which Ballio repeats the suggestion of 287. But the vss. do not mean "he cannot borrow from the bankers;" 298 is the important vs., "he cannot borrow from any one," and 296–7, "since the dishonesty of the bankers became known," only give the reason for the state of things described in 298. I have therefore, not without hesitation, rejected Kiessling's hypothesis of a *lacuna* and printed the lines as they stand in the mss., except that they are given to Pseud., not to Ballio, understanding them to be a confirmation of Cal.'s words in 295.

301. die caeca . . . oculata. The only explanation is from Fest. Paul., p 179, "oculatum pro praesenti posuit Plautus, cum dixit oculata die"; so "buy on (for) a day not named (a day in the future) and sell at once." This I understand to mean "buy on credit and sell for cash," without reference to a rise or fall of prices — not, of course, a legitimate transaction.

303. The **lex quinauicenaria** or *lex Plaetoria*, of uncertain date, divided citizens into *maiores* and *minores*, and provided a *curator* for the *minor*, whose presence was necessary for the making of a binding contract.

305. autem to strengthen an exclamatory repetition only here and Amph. 901, *inimicos . . . ‖ heia autem inimicos?* but more frequent with allied exclamations like *pergin autem?* Amph. 539, Merc. 998; in Ter. both uses are frequent. — **paenitet**, "are you not satisfied . . .?" So always in Pl. (= *parum uidetur*, Don. on Ter. Eun. V., 6, 12) either with gen. or with ind. quest., and often with negative = "I am satisfied." Cf. Bacch. 1182, *satis satis iam uostrist conuiui : me nil paenitet ut sim acceptus*, "I am satisfied with your reception of me;" other examples in Harp. Lex. s. v. II., C, but this division should stand at the beginning of the article.

307. det usque, "give without stopping," lit. "all the way," and so the same idea as *perpetuat data ; perpetuos* in Pl. always "uninterrupted," never "lasting, perpetual."

308. dicta non sonant, "words do not chink." Taubm. quotes an old German saying, *Taler klappen, Wort lappen, Handschrifft klingen nichts.*

309. atque, "and yet," 106. The use of the impf. **uellem** implies that Cal. was not "alive and well," and leads to the question of Pseud. and the following explanation. For the general sense, cf. 248, Truc. 164 ff., *te, dum uiuebas, noueram.* ‖ *an me mortuom arbitrare?* ‖ *qui potis, amabo, planius? qui antehac amator summus habitu's, nunc ad amicam uenis querimonias deferre.*

310. "However he may be (to others), so far as I at least am concerned, he is certainly dead, when he talks like that."

311. ilico (*in-loco*) is more frequent in Pl. with temporal than with locative sense, though the latter is found. **uixit**, see Introd., § 38. The tense is the emphatic perfect, well known in *Ilium fuit.*

312. argentata has comic effect; "silver-plate your complaints when you bring them to me."

314. The only place in Pl. where the step-mother is alluded to, but the proverbial view is evidently already in vogue. In the later poets it is frequent. — **querere** is indic.; the idea is, "bring money if you want me to listen to you; your present style of complaint falls on deaf ears, you 're talking to a regular step-mother." Lor. (after Pareus, Taubm.) understands it to be impv., something like "teach your grandmother to suck eggs," i. e., "you might as well try that." In either case Ps. treats it as an indic. in his reply.

317. euoluere is not found elsewhere in Pl. nor in the Fragm. Com., but twice in Ter. and five times in the Fragm. Trag., with personal object, with *consilium*, *dicta*, or with *ex* and abl. It is a serious word used here with *argentum* for comic effect; render "unfold, disclose, elaborate."

318 f. qua opera . . . una opera, "I might as well . . . as." So with *qua* clause Cas. II., 5, 1, Capt. 563; without *qua* clause, but with subjunct. (potential) as here, Asin. 99, *iubeas una opera me piscari in aere*, Most. 259, *una opera ebur atramento candefacere postules*, Men. 794, 796. In 223 and Men. 525 (in *ut* clause) *una opera* means "at the same time, likewise," = *eadem opera*, which never means "as well."

319. lactibus must be an abl. instrumental, as the dat. with *alligare* is found only in very late Latin; *lactis agninas* are men-

tioned as dainties in Titinius 90 Ribb. So "I might as well tie up a runaway dog with the soft intestines of a lamb, as to trust to your promise to bind you." A connection with the Greek κύων παρ' ἐντέροις, which Lor. suggests, would require the dat., and is therefore improbable. The explan. in Lex. under *lactes* is entirely wrong.

320. sicine is emphatic and repudiating like *hicine*, etc. "Is *that* the way you thank me . . .?"

321. sex of a round number also Trin. 166, Cist. II., 1, 13. For *aliquos* cf. 283. — **ne uendas** is loosely attached to the preceding clause, which in a similar loose way suggests *uolo* to be supplied from *uis*; but neither clause has advanced far beyond the paratactic stage.

325. quid iam? asks for a reason and is followed by an explanation with *quia*, 953, 1142, and often. *quid ais?* (so Goetz, following A) referring backward, as it would here, is followed by a statement of fact, but never by *quia*.

328. Cf. Capt. 862 ff., *iube . . . agnum adferri . . . ‖ cur? ‖ ut sacrufices. ‖ quoi deorum? ‖ mihi hercle: nam ego nunc tibi sum summus Iuppiter.*

329. The mss. have **agninis**, partly in corrupt form, but it can hardly be the correct reading; it makes a distinction between *uictumae*, "full-grown victims," and *hostiae*, "lesser victims," which is not borne out by usage, e. g., Liv. XXI., 1, 15, and it is entirely pointless, since there is no reason why Ballio should prefer lambs. What is needed is a word which (1) shall have a point in Ballio's speech, (2) shall be misunderstood by Cal. to be a call for lambs, and (3) shall be a rare word, likely to be changed by a copyist to *agninis*, to make it suit the next vs. Ritschl proposed *mininis*, used by Ball. as if from *mina* = μνᾶ, but understood by Cal. to mean lambs. Goetz, adn. crit., suggests *crumillis* — *millis*. The difficulty with both is that *mina* means an old bald sheep, Varro, R. R. II., 2, 6, *minam, id est uentre glabro*, Bacch. 1129, *uetulae sunt minae ambae*, of two old men, Merc. 524, *ouem tibi millam dabo, natam annos sexaginta;* no passage is known which will connect *mina* or *milla* with lambs.

331 f. Pseud. is entirely sceptical in regard to Ballio's statements, and in the form of an assent to the order of Cal. he intimates that Ball. deserves a flogging rather than a sacrifice. So the technical terms have two meanings. *extra portam*, sc. *Esquilinam*, where the executioners lived and slaves were punished. *lanios*, properly butchers to kill the victim, but also for *carnufices*. *tintinnabulis*, bells on the necks of the victims and the chains to bind Ballio. *greges uirgarum*, the rods are the victims to be sacrificed on the altar of Ballio's back. For *eadem* (sc. *opera*), "by the same effort" = "at the same time," see on 319.

335. i . . . crucem, "go to the deuce," a frequent retort to a cutting joke. The adj. *malam* goes closely with *crucem*, as is shown by its frequent position at end of a vs., where two iambic words were not allowed. Other forms of this curse are *i in malam rem* or without *in*, the acc. being one of limit of motion. As *mala crux*, *res* forms one idea (cf. 234), it often takes an adj. of degree, *maxumam*, *aliquam*. Cf. Greek *ἐς κόρακας*. — **istuc** in emphatic position, "that 's where the Jupiter of panders will go."

336. ex tua re, "to your advantage," cf. *in tuam rem*, 253. *tua* is addressed to Ps., in 338 to Cal. **quidum**. The adv. *dum* has a wide use as an enclitic in colloquial language; (1) with advv. *etiamdum*, *interdum*, *nondum*, *uixdum*, *primumdum*, and even *ehodum* (Andr. 184, 324); (2) with all sorts of imperatives, *surgedum*, *auscultadum*, of which only *agedum* is found in classical Latin. It is almost without time-force, like Engl. "now, then," in similar uses.

339. uiuos uiuam. This form of the *fig. etymol.* occurs again 508, *memor meminit* 940, *tacitus taceo*, Poen. 906, Epid. 651; to the modern ear it sounds flat, like a rhyme by repetition of a word, but to the Roman feeling it evidently adds to the force and liveliness of the expression. — **frugi** is a predicative dative, like *curae*, *saluti*, *usui* (305), which, like *cordi*, came by frequent use to be an indecl. adj. In Pl. the change is not complete, and *frugi* as a noun takes the adj. *bonae*, Capt. 956, Asin. 602, Curc. 521, Trin. 321, etc., also Cic. Att. IV., 8, which shows that the usage survived in colloquial Latin.

340 uerum serio, "but in sober earnest," so Amph. 855, *dic mihi, uerum serio . . .* But cf. 1191, note.

341. non habes, not precisely equiv. to *nonne*, but an exclamatory repetition of *non habeo*, 325 f., though the formality of 340 gives it something of questioning force.

343. quomodo, "how?" has two distinct senses in Pl. It is used unemotionally as in 720, implying a repetition of the leading verb, or emotionally; in the latter case the verb, if expressed, is a verb of saying in the perf., *quomodo adiurasti?* Most. 183, *q. dixti?* Trin. 602. Without a verb it occurs a dozen times or more, e. g. St. 252, 343, Merc. 826, Amph. 556, 737, Ps. 1286. So Engl. "how?" with falling inflection is literal, with rising inflection is colloquial for "what did you say?" *quomodo*, like *scin quomodo?* is often corrective and followed by a threat. Here Cal. intends *quomodo* in the second sense = "what do you mean?" and Ball. answers in first sense, as if *quomodo uendidisti?* Cf. Amph. 1023, Poen. 854, 894, and note on 273.

343. sine ornamentis. An extra price was sometimes paid for the dresses and jewelry, e. g , Curc. 344, Pers. 669.

344. ualde is a strong word of approval, as, ironically, in 364, and is not really in place to reply to a question; "very much so" or "precisely so" (cf. *maxume*). The use of this word and the briefness of the replies, adding one detail after another, are intended to annoy Cal., who is interested only in the main fact, and becomes more excited with every reply.

350. "You had better be satisfied with killing yourself, for B. will die of hunger anyway," i e., Ball. is such a miserable scoundrel that he is predestined to a wretched death (Engl. "he 's born to be hanged"), and it would be a waste of time to kill him. Lambinus says "tu [Cal.] enim ei uictum suppeditas," but this is opposed to the whole situation, though good in itself. Lor. wrongly says this vs. is "*nicht* spöttisch vorzutragend."

351. quid ais? refers forward to introduce the main question. — **quantum — hominum.** This partit. gen. plu. with neut. sing. is frequent in Pl., e g. Poen. prol. 90, *homini . . ., quantum hominum terra sustinet, sacerrumo*, Merc. 663, Capt. 836, etc., and is a favorite

construction with Catullus, III. 2, IX. 10, V. 13, XIV. 7, VI. 15, etc.

352. iurauistin with almost the effect of *nonne*. The only other perf. 2d sing with this sense is *dixtin*, Eun. 792, but it occurs with *sumne*, in certain questions with *estne* expressing recognition, and with the 1st pers. perf. indic. except Cist. 251 Uss. So Amph. 823, Epid. 703, Truc. 935, Bacch. 561, 856, Men. 283, 375, Asin. 424, 425, 426, Capt. 703, Cas. II., 2, 4, Pseud. 489, 976, 1227. It does not appear to be connected directly with the original negative sense of *-nĕ*.

353. nempe in Pl. always means "undoubtedly, of course"; when it is used with words which continue a previous question, it demands a certain reply, and such sentences are often punctuated as questions, as might be done here. On *nĕmpe*, see Introd., § 39. — **concipere uerba** is to propose the formal and binding contract, cf. 117, 1076 ff.

354 f. condere and **promere** are technical for laying in and dispensing provisions; so *condus promus* 608.

356. "You, for all your piety and all your fine family connections." — Cf. Most. 1141, *summis gnati generibus*.

357. altrim secus is here printed in two words to avoid a dactylic word-close with accent on penult; usually as one word. — **licet**, "all right," "I will," after an impv. or equivalent, but not as an answer to a question, Trin. 372, 517, Men. 162, 214, Capt. 949, Mil. Glor. 535, and especially Rud. 1211–26.

359. The figure in **ingere mala** is explained by Don. on Ter. And. IV., 1, 16, "quasi tela ita dicit se ingesturum mala, cf Men. 717, Bacch. 875 — **differam**, "tear to pieces, distract," a frequent sense in Pl. which appears to be colloquial. Cf. Cist. II., 1, 5, *exanimor*, *feror*, *differor*, *distrahor*, *diripior*, and often, either with painful or pleasurable emotions.

360–366. This series of abusive terms is the longest in Pl. Some of the words, *sceleste*, *inpudice*, *furcifer*, *periure*, *fur*, are common, but *bustirape* and *sociofraude* are found only here, and are very likely coined by Pl. The composure and variety of Ballio's

replies should be noticed; *quippini*, "why not?" is a common form of assent in Pl.; *uaticinamini* preserves the old meaning of *uates*, "you 're singing an old song," *babae* and *bombax* are Greek comic expressions of surprise or admiration. Nearly all of these replies are idiomatic, and occur frequently in dialogue.

368. num with challenging force, as often, rather than "expecting a negative answer," while in 370 it merely asks a question which suggests that the speaker is about to go away, without any implication as to the answer expected. The common form of this is *numquid uis?*

369. Cf. 102 and note.

370. ecquid te pudet? "Are n't you ashamed of yourself?" So Cas. II., 3, 26, Poen. 1305, Andr. 871; not distinguishable in sense from *non (nilne) te pudet?* and closely connected with impv. questions like *ecquid audis?*

371. ten (so A) was formerly corrected into *ted*, but was fully restored to the text by Professor Warren in the Amer. Jour. of Philol., II., 5. He explains *-n(e)* as an affirmative particle connected in origin with *nam, nempe:* cf. also Asin. 884, Epid. 73, Mil 309, 565, 936, Poen. 428. I understand it to be the interrogative *-ne* used in exclamation.

372 ff. The order of the sentence is free, each thought being expressed as it comes up in the mind without attempt at periodic structure; 374 is parenthetic, and the *nisi* clause is therefore repeated in *si id non adfert;* note the careless substitution of *si non* for *nisi* and of pres. for fut. perf.

374. sicut introduces in a few cases an explanation (not the cause) of a previous statement, cf. *nam*. So Epid. 271 f. *nunc occasiost faciundi, priusquam in urbem aduenerit, sicut cras hic aderit*, "he will be here to-morrow, you know." So possibly Pers. 137. Cf. Most. 379 ff., Mil. 974. [Langen, Beitr. 249.]

375. posse opinor facere expresses the indifference of Ball. to the sacredness of his promise. — **officium** is used in Pl. only in its original sense "function, that which it is natural for one to do in view of his condition or character." So it is the *officium* of a good

slave to care for his master's interest, 1104, of a bad slave to run away (Asin. 380, *quin tuom officium facis ergo ac fugis?* and often), of a *leno* or *lena* to defraud (here and Asin. 173), of a swindler to swindle, 913, etc. Cf. *opus*, 140, *meum*, *tuom*, "my way," Trin. 123, 445. This is not a colloquial degeneration, but the earliest and proper sense, and should come first in Lex.

377. operae . . . sit, "if I had time"; so Mil. 252, *occupatast; operae non est*, Truc. 883, *operae mi ubi erit*, and often, apparently a predicate partit. gen. Roby, II., §§ 1280, 1283, takes it as pred. dat. Cf. also Merc. 286, *dicam, si uideam tibi operam esse aut otium* (so mss. Goetz; Müll. *operae*.) For the condition, see n. on 274.

380. iamne abis? "Are you going so soon, already?" So Pers. 50, Most. 991, Men. 441, Truc. 919, and with perf. Merc. 791, Truc. 634. But as *iam* has also the meaning "so late = at last" it is used with the perf. Men. 333, *iamne abiit?* "has he gone at last?" Cf. Men. 876 with St. 632. — **paulo post magis**, sc. *negoti plenus eris*. This is spoken as Ballio goes off the stage toward the market-place.

381. illic homo meus est, "I 've got that fellow," so 600, Curc. 431, Bacch. 103, Mil. 434 and often. Such boasts are often uttered by slaves, though they may have no plan in mind for realizing them

382. In lit. sense Adel. 378; the operation seems to have involved the breaking of the bones (Paul. Fest., p. 79, *exdorsua: dorsum confringe; alii exime*), and so in Amph. 318 ff. *exossare* and *exdorsuare* are used of beating with the fists From this it is used as a slang word for cheating, see n. on 120. — **simultер** = *similiter* is placed in the text solely on the authority of Nonius, p. 170, and is not found elsewhere. On the pleonastic use with *itidem*, "exactly the same as," see Introd., § 22.

383. ecquid inperas? with impv. effect, "Command me as you choose;" examples in n. on 370.

384. The comparison of a man who is to be swindled to a town to be captured is often used by Pl., and is worked out in great detail in Bacch. 925–978, with special reference to the siege of Troy.

385. doctus, "knowing," and so always in Pl., often associated

with *malus*, *callidus*, etc. This is a colloquial or slang use, not an early meaning.

386. uigilans dormiat, "is half-asleep in the day-time." The more frequent *uigilans somniat*, Amph. 697, Men. 395, Capt. 848, "has dreams while he is awake," is used of one who makes absurd mistakes, and in connection with *deliramenta loquitur*, *sanan es?* etc.

388. bis iterare, "to go over it twice." *iterare* means "to go over in words what has been done or is to be done in acts," and so, on the one hand simply "to tell," Cas. V., 2, 5, *dum mea facta itero*, Asin. 567, *tua male facta iterari*, on the other hand, it may be to "repeat a story which has been told before," Amph. 211, Poen. 921, and in this sense may be strengthened by *bis*, *iterum*, cf. *propere celeriter*, *repente subito*. [Langen, Beitr. 282 f.] For the destruction of stage illusion in the rest of the vs., cf. 720 f., Cas. V., 4, 27, Poen. 920 ff.

389. orare = *dicere* is very frequent in Pl., esp. with *bonum*, *aequom*, cf. *orator*, "speaker," and Aen. X., 96, *talibus orabat Iuno*. The meaning "to beg, pray," which predominated in classical Latin, is in general use in Ter., but is just coming up with pron. neut. acc. in Pl.

390–392. These vss. are put in parenthesis to indicate that they were added when the play was represented a second time, by some one who noticed the fact that the person whom Cal. really brings (694 ff.) is not an *astutus*, *doctus*, *callidus*, i. e., a tricky slave, but a personal friend. For the sense, cf. Trin. 91 f., *sunt quos scio esse amicos*, *sunt quos suspicor*, *sed tu ex amicis certis mi es certissumus*.

393. This kind of treatment of a young master by a slave, as if he were a child who must be put out of the way lest some attempt of his should spoil the plot, is frequent in Pl., e. g., Most 388 ff.

THIRD SCENE. — Calidorus goes off toward the market. The soliloquy of Ps. shows that he had no plan in mind when making his confident promises to Cal. This is almost invariably the case in the plays, and the suddenness with which the plot is hatched is an essential part of the comedy.

397. gutta certi consili, "a drop of fixed plan," but the figure does not occur elsewhere in Pl. Epid. 554, *guttura pectus ardens mi*

adspersisti is somewhat similar, and Lucr. IV., 1060, has *Veneris dulcedinis gutta.*

398. The words in brackets are a gloss explanatory of the situation; they were introduced into the text by the error of a copyist, and have crowded out the proper ending of the vs. This must have contained a word upon which *argenti* depended, like *inueniundi ulla spes adest* (Rit.) or *nummus usquam gentium* (Bugge, Lor.).

399. exordiri is the technical word for attaching certain threads to the warp before beginning to weave, while *detexere* means to "weave off, to weave to an end that will not unravel." Cf. Cic. de Orat. II., 38, 158, *ante exorsa et potius detexta*, "the arguments which they had begun before and had preferred to bring almost to a conclusion." The comparison of a plot to a web is used several times by Pl. (e. g. Bacch. 350, Mil. 257, Asin. 115), and is a commonplace in modern literature.

401 ff. The sentence is loosely put together. *quasi* (which is not confined in Pl. to imaginary comparisons) introduces *quaerit* and *reperit;* then the idea seems to need further clearing up and 403 is put in parenthetically to explain what is meant by "seeking what does n't exist and finding it in spite of its not existing." By this time the fact that the sentence began with *quasi* is so obscured that the main thought is introduced without any correlative to *quasi*, or rather the whole idea of 401–3 is put briefly in *nunc ego poeta fiam*, and what would have been the main clause follows in *uiginti minae*, etc. To cut out 403 (Kiessling, Lor.), is to take out the idea which threw the sentence into confusion, without really removing the confusion.

404. minae . . . inueniam. Cf. Trin. 137, *ille, qui mandauit, exturbasti ex aedibus*, Curc. 296 f., *tum isti qui ludunt serui scurrarum in uia et datores et factores omnis subdam sub solum*, for *istos seruos;* more frequently the acc. for nom., Curc. 419, *sed istum quem quaeris ego sum*, Trin. 985 with Brix's note. In all such sentences the case is determined by the nearest verb because the main verb, which always follows, has not yet been clearly thought of.

406–8. These vss. are inconsistent (1) with the fact that Ps. knew nothing of the troubles of Cal. until he was informed in the

first scene, and (2) with the beginning of the next scene, esp. 423–4, which imply that Ps. did not know, until he heard 415 ff., that Simo was acquainted with the matter at all. Vs. 409 has also been cut out by some edd. because it recurs below, 787, but it can hardly be spared from either place. — For the figure *inicere tragulam* cf. Epid. 690, *tragulam in te inicere adornat*, Most. 570, *continuo adueniens pilum iniecisti mihi*.

410. una simul cum, colloquial fulness of expression. So Most. 1037, Poen. 553, and *una simul*, Pers. 170, Poen. 1147.

412. sepulcrum is not elsewhere used of an old man; in the passage from Laberius, quoted by Lor., it means a tombstone, not a grave, as here. But cf. Asin. 892, *capuli decus*, Mil. 625, *capularis*, "fit for the bier," and Ad. 587, *silicernium*, "funeral-feast," all of old men.

414. Pseud. retires into an *angiportum*, perhaps that between Simo's house and Callipho's, where he can be seen by the audience but not by any one entering the stage from the side.

FOURTH SCENE. — Simo and Callipho, who have already been made known to the audience by 410 f., enter from the right engaged in conversation.

415. damnosis, "spendthrifts," as *damnum* in Pl. is generally loss of money. For the hiatus *dĕ ăm.*, see Introd., § 35.

416. Athenis Atticis is found also Rud. 741, Epid. 502, but not in Greek.

421. subolebat is found only in comedy, and is always impers.; in combination with *sentio*, *uideo*, Trin. 615, 698, etc.

422. This vs. occurs only in one ms. (A), and of the next to the last word only the letters FE are legible. Loewe conjectured *foetet* (*fetet*) as a comic repetition of the literal sense of *subolebat*

423. occisast haec res, "this business is gone up, this affair is stuck fast." The same phrase Men. 512, Capt. 539, etc., cf. *occidi* = *perii*. — **haeret**, cf. 985, Trin. 904, Amph. 814, etc., and *haereo*, "I 'm caught."

424 commeatus in the literal sense "a passage, passage-way" is used in the Mil. Glor.; here it is transferred from the military use "supplies carried through," Epid. 343, *ut inportem in coloniam hunc . . . commeatum*, Mil. 224, *cibatus commeatusque*.

425. oppido is the adv. Notice the alliteration *op- op, prae.*

427. gestant crimina, "gossip," cf. compound *famigerator.* There is a vigorous attack upon such persons in Trin. 199–222.

429. linguis, auribus, abl. instrum. with *pendeant,* cf. Cas. II., 6, 38, *pedibus pendeant.* Slaves were suspended by the wrists from a beam and flogged, and the idea here is that the parts of the body which had committed the crime were to receive the punishment. [Lor. takes these words with *gestores, auditores,* "those who speak with the tongue and hear with the ear."]

431. circumducere is one of the common slang words for "swindle," 634, Asin. 97, Truc. 874, and often. So also *circumire, -uenire, -uertere,* cf. Engl. "to get round a person."

432. fors fuat an = later *fors sit an, forsitan,* which Pl. does not use, though Ter. has it three times. **fuat** (also *fuam, fuas, fuant*) is an old subjunct. pres. from stem *fu* (perf. *fui,* φύω) used somewhat frequently by Pl., especially in formulaic phrases like the present, but in ordinary conversation largely driven out by *siet* and *sit.* It is used by Verg., Aen. X, 108, is found in old *carmina* (Liv. XXV., 12, 6), and was affected by the later archaists. [Neue, II.² 594.]

433. maxume, "especially when you consider what the customs are now-a-days." Cf. Men. 1118, *ut nunc maxume memini;* so I should take Men. 570 (Bx. takes *maxume* with *moro*), Trin. 664 (Bx. with *uoles*), many cases with rel. pron., Phorm. prol. 27, Ps. 269, etc., and some cases with *si,* Eun. 864, Phorm. 295, *uerum si cognatast maxume;* the last two also illustrate the position at the end of the clause, which appears to be frequent.

436. uetus nolo faciat, i. e., "that is exactly what I object to, that he should follow the old ways instead of improving upon them." *faciat* is a jussive subjunct. used paratactically with *nolo.* — **ne-uis,** which may be written as one word or as two, is used by Pl. (e. g. Merc. 150, Pers. 358, Trin. 1156) by the side of *non uis* (Trin. 1160, Men. 788, Most. 336), just as *non scio* and *nescio* are used; in this case as in some others the original negative *ne* had not yet been crowded out of its use with indic. by the intrusion of *non.*

439. ipsus is found everywhere in early Latin by the side of the more strictly correct *ipse* (*is-pse*); cf. 724, 929, 930, 970, etc., with *ipse*, 132, 220, 979, etc. *ipsus* bears the same relation to *ipse* that *ipsum* bears to *eumpse*.

440 f. "Your discreditable conduct was enough to have furnished a share to every man in town if it had been divided, as the public money is." Cf. Aul. 107 f., *nam noster nostrae quist magister curiae diuidere argenti dixit nummos in uiros*, and 180; as these divisions of money are not known to have taken place in Rome as early as the time of Pl., the references to the custom are probably from the Greek original.

442. patrissat = *πατρίζω*. So *badisso*, *malacisso*, *moechisso*, *cyathisso* from Greek verbs in *-ιζω*, and *comissor* = *κωμάζω*.

443. This vs. has a hiatus in the caesura which is removed in the text by the insertion of *aeque* (Müller, Goetz) or by writing *pauculi* (Spengel). But the position of *em* and the 2d pers. *estis* are still peculiar. The sense should be, "How few men are so easy-going as Callipho! He is the kind of father a son ought to have."

445. Pseud. has spoken aloud so that he is supposed to be overheard by the old men, and as they turn Pseud. steps out from his hiding-place.

451. sint, absol. Cf. Epid. 19, *quid tibi uis dicam nisi quod est?* Amph. 793, *quid ego audio?* ‖ *id quod est*, "the facts."

453. itur ad te has a hostile sense, cf. Don. on Ter Andr. I., 5, 16 (251) *quasi ad hostem*, Capt. 534, *sunt ad te hostes*. For hiatus in change of speakers, see Introd., § 35.

452. This vs. stands in the mss. (and Goetz) after 451, where it is distinctly out of place Rit. changed it to the position in the text. For the sense, cf. Capt. 202, *in re mala animo si bono utare, adiuuat.* — **dimidiumst mali**, Engl. "half the battle."

456. superfieri is Plautine for *superesse*, Trin. 510, Mil. Glor. 356, St. 592, etc. — On *quid agitur* and the literal answer, which is intentionally cool and annoying, see 273 and note.

458. statum is attracted into the main clause, cf. Ph. 986, *inpurum uide, quantum ualet*, Cas. II., 3, 30, *uide palliolum, ut rugat,*

and especially with neut. pron., as in Ps. 954. The rest of the sentence would regularly be *quam basilicust*, but the verb is omitted, as often with *quam* (Andr. 136, *reiecit se in eum flens quam familiariter*), and *basilicum* takes the case of *statum*.

459. adstitisse, perf. from stem *sta*, except Merc. 187 always with pres. sense, "I stand," and this connects it with pres. *sisto*, "I have placed myself = I stand," rather than with *sto*, which would be "I stood, have stood." So Capt. 664, *ut confidenter mihi contra adstitit*, Mil. 213, *euscheme hercle adstitit*, St. 271, Trin. 625, Men. 865, Mil. 1254, all except the last two in describing the posture of some one, as here.

460 f. These vss. occur again in a mutilated form in Capt. 665 f., where they do not suit the context as well as here. For *superbum* the Capt. version has *confidentem*. *potissumum* (adv.), because the master should be the first to recognize the slave's merits.

462. sunt quae with the indic. is regular in Pl.; the subjunct., which became the ruling but not the invariable mood after *est qui* in classical Latin, is just beginning to be used in Pl., cf. 390, Men. 446 f., where indic. and subjunct. are used together. — **quasi per nebulam**. The slight confusion of figure occurs also Capt. 1023. *audisse me quasi per nebulam*. Call. is following out his idea that very polite and friendly questioning would succeed best.

465. Socratem. The idea that Socrates was a great sophist, a man of words, is no doubt traditional in comedy from Aristophanes.

466. ita with *est* expresses always an agreement with what has been said, "Just so, I know that you have had a poor opinion of me." So 359, 657, Rud. 152, and often. Without *est*, *ita* is generally "yes" in answer to a question.

467 is cut out by many editors as an unnecessary repetition of 466; but it is entirely in the manner of Pl to express the same idea in more than one form. Cf. 174 ff., and the precisely similar accumulation of synonyms, 134, 460, and often.

469. uociuas and the earlier *uaciuos* are the only forms in Pl. for *uacuus*. The mss. support *uociuos* in Trin. 11, Cas. prol. 29, Ter. Heaut. 90. Cf. Cas. III., 1, 13, *fac habeant linguam tuae aedes.*

‖ *quid ita?* ‖ *quom ueniam, ut uocent* ("call out" or "stand empty").

470. migrare is technical for moving into a house, Most. 105, 471, Men. 822.

472. tam is the reading of A; the nearest parallel is Mil. 627, *tam tibi ego uideor oppido Acherunticus?* which, however, is a conjecture. Kiessling's *an* gives a better sense here.

473. qui (originally "how?") is here a mere strengthening particle, preserved in *atqui*. It is found in Pl. in connection with *hercle*, Merc. 412, 436, 1007, Trin. 464, etc., with *edepol*, Mil. 779, Pers. 564, Amph. 776, with *pol*, *ut*, *quippe*, *ne*, and in curses (cf. *ut*).

474. cauendumst mi aps te; the variety of construction with *cauere* in Pl. should be noted; the ablative without prepos. (Bacch. 147, *caue malo*) and with *cum* (Most. 1069, 1142, Ps. 909) are apparently not classical. *uerberare* is used in double sense, "to flog" and "to cheat." But *atque* (474) is very peculiar; the sense is "I must look out for you, if you are angry, *and* you are thinking of striking me in a different fashion from that in which I often strike you." We should expect "*for* your kind of striking is different from mine (and more difficult to avoid)." or perhaps an adversative particle. The whole is of course ironical, as is *quid censes?* "what 's your opinion?" addressed to Call.

479. sed quid ais? The simplest form of this introductory question is *quid ais?* ‖ *quid uis?* or *quid est?* followed by the main question, or occasionally by a statement which calls for comment. So 615, Asin. 104, Bacch. 78, Epid. 50, Men. 319, — about 25–30 cases. Somewhat more frequently the speaker does not wait for the response *quid uis (est)?* but asks the main question at once. So 351, 1169, 1177, Amph., 418, 620, Asin. 898, Capt. 599, — perhaps 40 cases. This should be distinguished from *quid ais?* "what did you say?" referring back to a previous remark.

480. ducito, "consider," for *dicito* of mss [This emendation, attributed to Ritschl, is given in the text of Lambinus, edd. of 1577 and 1605, with note translating it by *putato.*]

481. sis, subjunct. jussive with *fac*.

482. ecquam in agreement with a noun, especially a noun which has definite application, loses almost all its force except the interrogative; so more clearly below, *ecquas uiginti minas*. The Greek replies are intended by Ps. to carry out his assumption of the functions of the Delphic oracle. Cf. Capt. 880 ff.

485 is given again in the mss. after 527, where it is more in place.

489. dixin, "did n't I tell you so?" See n. on 352.

490. ilico, "at once" does not go well with *celata sunt*, but the immediate addition, or rather substitution, of *quor non resciui?* shows that *celata sunt* is equivalent to "why were they *not told* to me?" with which *ilico* can properly be joined. Lor. and Brix on Trin. 457 put *ilico* in the *ubi* clause, not noticing that this does not really change the sense; *quom extemplo* could not be used where *extemplo . . . quom* could not. Other cases of *ubi . . .*, *ilico* are Amph. 214, 242 f., Curc. 363, Cist. I., 2, 18, Most. 276, Men. 598, Poen. prol. 106, St. 557, — all except the last having the *ubi* clause first, as here. Cf. also *extemplo ubi . . . ilico*, Curc. 81.

491. me. This construction appears to be unique; *celor aliquid* is the regular passive. See Draeg. I.^{2} 371.

493. erum, Calidorus; **apud erum**, Simo; but the ambiguity is intentional.

494. iuberen, "would n't you . . . ?" with effect of *nonne*, and so the other cases of impf. subj. with *-ne*, Trin. 178, Capt. 713–4. — The threat of sending a slave to work at the hand-mill (*pistrinum*) is very common, e. g. Most. 17, Bacch. 781.

495. immo contradicts the negative implied in *numquid*.

497. peccata mea. Goetz, *peccatan ea?* after Bothe.

499. This vs. is given as it appears in the mss., except *mundo* for *mundum* and *faxim* for *faxem*. Charisius, p. 201, explaining *in mundo* by *palam et in expedito ac cito* [see Lex. under adj. *mundus*], quotes in this form: *quia sciebam in* [i. e. *mi*] *pistrinum in mundo fore*, and so Fleck., Lor , Goetz, changing to *mihi sciebam*. I have kept to the mss., believing that the quotation is a confusion of 499 and 500. — *si id faxim* is changed by Madvig, Opusc. II., 69, to *ni. si* is of course illogical, but the writer had in mind the negative

implied in the preceding vs., "I will tell you why I didn't reveal it; because I knew that, if I did, the hand-mill was waiting for me."

502 f. "Because I knew that Cal. would punish me at once, while any punishment from you would not be immediate." The second vs. repeats the idea of the first, as so frequently in Pl.

504. agetis, Pseud. and Cal. From this point Simo drops entirely the indignant tone, forgets his son's part in the matter, and simply bets Pseud. that he cannot succeed in swindling Ballio. The change is somewhat abrupt. — **a me** repeats *hinc*.

509. strenue must mean "certainly," almost like *maxume*, but I do not know another case. In Most. 586, III., 1, 59, it expresses ironical encouragement.

511. dico, "to warn," with *ut* clause, appears to be rare in classical Latin, but is very common in Pl. So 1227, Trin. 582, Mil. 185, 1089, 1191, etc. [Dahl on *ut*, p. 275 f.]

512. facinus in original sense, "a deed." *Fig. etymol.*

515. aetatem, "as long as you live," is used as an adv. of time in Pl. (Asin. 21, 274, 284, etc.), Ter. Hec. 747, Lucr. VI., 236. The obj. of *habiturum* is to be supplied, *quod apstuleris*.

517. egon ut, see n. on 205. This is one of the most frequent and striking forms of the repudiating question. Examples are Aul. 690, *egone ut te aduorsum mentiar?* Trin. 378, *egone indotatam te uxorem ut patiar?* (sc. *ducere*), Truc. 441, *egone illam ut non amem? egone illi ut non bene uelim?* Cf. without *ut* Capt. 139, *egone illum non fleam? ego non defleam talem adulescentem?* Without *ne*, Amph. 694, *te ut deludam contra*, Trin. 750, etc. With neither *ne* nor *ut* Aul. 829, *reddam ego aurum?* Mil. 496, *ausculta, quaeso.* ‖ *ego auscultem tibi*, Ps. 1315, and often. The subjunct. expresses the will of the other speaker, like the subjunct. in dubitative questions, and *ut* is exclamatory as in wishes.

518. em ĭstis with hiatus, see Introd., § 35.

519. graphicum, a slang term of admiration, generally ironical. Trin. 936, *nimium graphicum nugatorem*, 1024, *graphicum furem*, "an ideal thief," cf. Engl. "a perfect picture of innocence, of woe;" from this, with words of general meaning, "very sharp, admirably knowing."

521. Ironical, "It 's very kind and friendly of you to say so; for now, I suppose, he does n't belong to me," the last part spoken to Call.

522. uin . . . dicam, so 324, Capt. 360, *uin uocem huc ad te?* ‖ *uoca*, Poen. 1226, *uin hanc ego adprendam?* — 23 cases in Pl., all with subjunct. pres. 1st pers., except Most. 322, where 1st and 2d pers. are combined. The subjunct. is not dependent upon *uin*, but is a regular dubitative question to which *uin* is prefixed by parataxis. Terence uses this kind of question much less frequently.

523. Instances of the repetition of thought peculiar to colloquial style have been noticed above, e. g., 466 ff., 502 f. The two forms of 523 illustrate a kind of repetition which would not be permitted by any writer in any style, and they should be compared with the cases above. The only question is which vs. is the interpolation. Abraham, Stud. Pl., p. 182, shows that Pl. never uses *ausculto* with infin. (*loqui*), nor with an adv. (*lubenter*) but always with an adj. (*lubens*), and that *agedum* is regularly used before another impv. The second vs. is therefore a gloss upon the first.

524. prius quam . . . prius, cf. 885 f., Poen. 321, *prius quam Venus expergiscatur, prius deproperant*, Aul. 792 f., *optestor ut, si quid . . . peccaui, ut ignoscas*, and the tendency to repeat *that* in long sentences in English. Colloquial language seeks clearness at the expense of grammatical correctness.

525. dabo pugnam, also Bacch. 273 (cf. 357). Similar expressions of the idea of cheating are *pugnam conserere*, Ba. 967, *pugnasti*, Epid. 493.

528. tibicinam illam is taken up again in the abl. *ea*, which *circumducere* requires; when Pl. wrote the acc. he had not yet selected his verb. See n. on 404 f. and cf. 718, Poen. 644, *hunc chlamydatum quem uides, ei Mars iratust*, Mil. 140 ff.

530 f. Kiessling objects to *utrumque* on the ground that only one of the two plans has been mentioned in the immediate context (but the other is referred to in 524, which is near enough), and to *opera* = *facinora* as un-Plautine. It is true that Pl. uses *opera* (pl. of *opus*) only for things made by workmen, Men. 424, Most. 828, but *opus* = *facinus* Caecil. 167, Afran. 115 (Lor.). On Kiessling's

further objections, that Ps. really does not carry out both plots, see Introd., § 45.

532. Agathocles, tyrant of Syracuse, 317–289 B. C., seems to have been used in the contemporaneous Greek comedy as a type of the conqueror. Cf. Men. 410, Most. 775, where he is coupled with Alexander.

533. numquid causaest . . . quin is a somewhat formal question, used to lead up to the binding *stipulatio*. Other phrases are *quid causaest quin*, Rud. 758, *numquid causam dicis quin*, Amph. 852, *haud causificor quin*, Aul. 755, all rather formal.

537. uolŭntáte, or in three syllables; see Introd., §§ 40, 42.

538. dabo, inque, that is, complete the *sponsio*, for which Ps. has proposed the question in *dabin*.

539. hisce, nom. pl. The authorities for this spelling are inscriptions, about six cases down to the first century B. C., and mss. of Pl. and Ter., Mil. 486, Pers. 856, Rud. 294, Amph. 974, Capt. 35, Ter. Eun. 268, etc. Also in nouns of 2d decl., Mil. 374, *hisce oculis*, and in inscriptions.

540. de conpecto, "act in concert," from *conpeciscor*, 543. — **consutis**, cf. Amph. 367 f. . . . *conpositis mendaciis aduenisti consutis dolis.* ‖ *immo equidem tunicis consutis huc aduenio, non dolis.* Lor. thinks this is certainly from the original Greek play, *ῥάπτειν κακά*, but the figure is obvious enough to have originated separately in Latin.

542. immo sic, "rather let me put it this way, Simo: if . . ." But the expression is unusual.

543 b. This vs. is too long as given in the mss. Langen, omitting a different set of words, writes *de istác re aut si de ea re ínter nos conséńsimus*. For the spelling *conierauimus* see Lex. under *peiero*.

544. quasi quom, "as when," cf. Most. 277, *itidem olent, quasi quom una multa iura confudit coquos*, "they smell just as when a cook . . ." So *quasi si*, "as if," Amph. 1078, Asin. 837, etc. This is entirely different from Ps. 401, Capt. 80, where *quasi* has its own verb. — The vs. contains another illustration of the profusion of figures with which Pl. adorns the idea of slave-punishment. Cf.

146 f. and note. The elm-tree rods, corresponding to the schoolmaster's birch, are often mentioned.

It will be noticed that Simo has not completed the bargain by saying *dabo*. Sauppe, Quaest. Plaut. (Gött. 1858), pp. 6–7, gives conclusive reasons for thinking that a formal bargain was made. Simo actually carries out the bargain, 1285 ff.; it is alluded to as binding in 1051 f., 1211, 1225, *quas promisi;* the words *quod dixit*, 554, cannot mean anything else than that Simo had uttered the formal words of contract. And it may be added that Pl. elsewhere is scrupulously exact in the legal form of bargains, — a consequence, possibly, of his commercial experience. But Sauppe's remedy, to read in 538 *dabo*, *inque.* ‖ *dabo: at enim . . .*, accepted by Lor., is unsatisfactory; if the bargain has been made Simo would hardly express suspicion, and Ps. would certainly not protest his innocence so earnestly. If, however, we suppose a *lacuna* after 545, in which Simo accepts the protestations of Pseud. and completes the bargain, we have a motive for the preceding speeches, and the abruptness of 546, which is otherwise great, is removed. I have therefore marked a *lacuna* in the text.

546. ludos. That is, the trickery of Ps. is to furnish amusement, like the public games. So 552 and often. "Bring on your play."

548. The construction is without parallel, both in the use of *te* after *occupes* and in *occupare ad aliquid*, but not inconsistent with *occupare*, "to employ."

550. machinas is a metaphor from the machines used in attacking walled towns. Elsewhere in Pl. it is used always of the tricks of slaves, the *docti doli*, and for this and other reasons Langen, Beitr. 321, cuts out this vs. Its use is suggested by *statueram.*

551. istac gratia, "for that reason," "because of what you say." See Lex., p. 826, near the top, for examples.

552. lubidost and **suspiciost**, 562, take verbal construction, cf. *cautiost*, 170.

555. demutabo, absolute, as in 566, Mil. 1120. Cf. *mutare*, Rud. 865, *lauare*, Most. 149 and often, *habere*, Cas. II., 5, 30. [See Brix on Mil. Glor. 46.] Many of these are found also in classical Latin.

556. flagitare is several times used of loud and persistent dunning. Other references to this custom are 1145, Aul. 446, Epid. 118, Curc. 683.

557. amolimini, properly of moving a heavy object with effort, and so it has comic effect with *uos*, "lift yourselves out of the way." Lor. gives a remarkable list of similar colloquial phrases: *se auferre*, *se agere*, *se penetrare*, *se immergere*, *se dare*, *se amouere*, *se ducere*, *se abripere*, *se capessere*, *se reportare*. Very few of these made their way into literary Latin; they are for the most part comic, and have many parallels in American slang.

559. fiat, "I will," after impv. or equiv., Most. 1038, Amph. 770, Aul. 241. Cf. Asin. 39, *despuas.* ‖ *fiat; mos geratur tibi*, Men. 162, *concede huc a foribus.* ‖ *fiat.* ‖ *etiam concede huc.* ‖ *licet.* The subjunct. here has little more than its original future force.

563. idcirco . . . quo is found only here, but *idcirco . . . ut* is common. Cf. Draeg. II., 687, Hand Turs. III., 173, where Cic. Att. I., 19, Caes. B. G. V., 3, are given, both with compar. in *quo* clause.

565. sim facturus should strictly be *me facturum* to correspond with *promittere*, and the text has been so changed; but the attraction into the subjunct. by the intervening clause, 564, is not strange in this style.

566. The various attempts to make sense of the last part of this vs. are not satisfactory, and it is left in the text as it is given in the mss.

567 ff. Cf. 106 f., 394 ff. This uncertainty about the means but certainty of the accomplishment of the purpose is a standing motive in the comedies; in this play it is brought forward with special distinctness.

569. addecet, about a dozen times in Pl. for *decet* without any clear distinction in sense. (Intensive?)

572. concenturio, one of the frequent military metaphors.

573 a is completed by Loewe, *statím reuortar: nón*, etc.

573 b. The **tibicen** stood upon the stage to play the accompaniment to the *cantica*. Introd., §§ 11, 34. This passage is the only one in which distinct allusion is made to a pause in the action filled in by musical interlude, as in our theatres.

FIFTH SCENE. — After a slight delay Pseudolus reappears from Simo's house, having, as he believes, hit upon a plan for getting the money and the girl.

The following *canticum*, given with musical accompaniment and appropriate dancing and gesture, is extremely difficult. The mss. vary in their readings, the versification is uncertain and of the loosest kind, the metaphors are confused, and the thought is vague. As in many other *cantica*, notably Bacch. IV., 9, where the theme of the speaker is self-glorification, there is in fact no definite line of thought, and the forms of expression reflect the vagueness of the ideas. The absence of colloquial idioms is also a marked characteristic of such *cantica*.

The text follows without change that given by Goetz. The general idea is this: How fortunately everything turns out for me! I have a plan to be carried out unhesitatingly; for it is absurd to try to do anything great with a fearful heart. Things treat you as you treat them. My army of tricks is ready, so that I may say with confidence that I shall conquer my enemies. Ballio I will bowl over completely, see if I don't. This Simo-town I intend to take first; if I do that, I will attack the old city of Ballio, and load myself with plunder, so that everybody will see what a terror I am. I 'm a great man and I am going to do great things.

574. **ut** exclamatory, which is infrequent in later Latin, is very common in Pl. With an adv. 762, 911, 929, 1188, etc., with verb, 707, 911, 944, 1311. — **prosperĕque euen.**, or in two syllables Introd., § 40.

575. **péctŏrĕ** and **conditŭmst** are licenses which mark the vs. as anapestic.

577. Cf. Cic. de Orat. III., 56, 213, *haec omnia perinde sunt ut aguntur*. **agas**, **facias** are subjunct. of indef. 2d pers.

578. **nam** introduces the special illustration of the general law, as often in Pl.

From this point through 591 the ideas are clothed in military metaphors, introduced undoubtedly by Pl. himself, who in his fondness for these figures shows the influence of the great events of the years 225–200 B. C.

580. **duplicis, triplicis,** not to be taken literally as in 704, go with *dolos, perfidias*.

581 f. The Bacchiac vss. interrupt the light anapests with good effect, and give a comic gravity to the thought. **maiorum** from a slave would sound absurd to Roman ears. — **uirtute** is without

moral force, "the power, influence." Cf. Most. 168, *uirtute formae*, Bacch. 674, *mea uirtute parta*, "won by my influence." Often in combination with *dicam* (see n. on 106), Pers. 391, *deum uirtute dicam et maiorum meum*, hardly more than "thanks to the gods and my ancestors I can say it," and so Aul. 166, Trin. 346, Mil. Glor. 672.

583. ut repeated from 580, as often. See n. on *prius*, 524.

585. Ballionem exballistabo, a good pun. *ballista* in Pl. is always the shot fired from the machine, not the machine itself, and *exballistare*, a comic coinage found only here, must be "to treat as a *ballista*," i. e., "I will fire him out," or possibly "I will bombard him," cf. Bacch. 709 f., *de ducentis nummis primum intendam ballistam in senem*, "I will bombard the old man for two hundred *nummi*."

585 b–**587** b are greatly confused in the mss., and it is difficult to get a clear idea of their meaning. *hoc oppidum* is Simo; in 587 a *oppidum* means Ballio. 586 Goetz marks as belonging to a revised form of the play, perhaps rightly. "This town I mean to besiege and take at once; if I take this, then I will lead my army right on at once against *this* old town." The confusion is increased by the fact that Ballio and Simo are within a few vss. spoken of as *hostes*, *perduellis*, *inimicum*, *Ballio*, and two old towns.

589. me esse natum, "that I have been born to be," or simply "that I am." But here again the text is confused.

591. clara et diu, adj. and adv. So Trin. 268 *miseros maleque habeas*, with Brix's note, Bacch. 474, *falso atque insontem arguis*, Men. 1073, *stulte dixi atque inprudens*, all in close connection with verbs which take either an adj. or an adv. — **clueant.** This verb belongs properly to tragic or epic style; in Pl. about a dozen times, generally as here in a parody of serious style. For its variation between 2d and 3d conj. see Neue, II.^{2} 278, 426.

At this point Harpax, the messenger of the miles Macedonius, comes upon the stage from the left, the harbor-side, looking for Ballio's house.

592. ignobilis = *ignotus*. Fest. p. 174, "nobilem antiqui pro 'noto' ponebant," quoting this passage. So also 964. The only other case is Amph. 440, *uapulabis, ni hinc abis* (,) *ignobilis*, where

Mercurius is proving to Sosia that he has lost his name and identity, and *ignobilis* must be "without your identity," almost = *ignotus*, not as a term of reproach. The only case in which *nobilis* has this sense is below, 1112. Cf. Rud. 619, "notorious."

594. quam rem agat depends upon the idea of inquiring contained in *dabo insidias*. — *hinc*, from one of the passages.

SIXTH SCENE. — Harpax comes across the stage, counting the houses; Pseudolus watches from his hiding-place. Compare Trin. 840 ff., where Charmides, just home after a long absence, stands aside to watch a stranger, with no more reason than Ps. has here.

595. loci, so Trin. 931, *quos locos adisti?* and in a few other passages from early Latin. But also *loca*, Trin. 863, 864, Rud. 111, in situations exactly like this.

596. ut . . . rationem capio, see n. on *ut audio*, 99. Notice that the first speech of Harpax is so shaped as to inform the audience who he is. — For *nam* the mss. have *quam*, Goetz, *quom*.

597. habitat, Rit., Goetz, Lor., *habitet*, and in 599 Becker, Stud. Stud., p. 311, Lor., Goetz, in both cases against the mss. Until a careful study has been made of the uses of the subjunctive in Pl. it seems to me dangerous to correct the mood. Both clauses are relative, and the indic. in the first is supported by *quoi iussit*, in the second by Epid. 433 f., *caue praeterbitas ullas aedis, quin roges, senex hic ubi habitat Periphanes Plothenius.*

600 is so nearly a repetition of 381 that it must be regarded as a gloss in this place.

602. missa habeo. The use of *habere* (and also *reddere*, *facere*, *dare*, *tradere*, Brix on Capt. 345) with the perf. ptc is very common in Pl., so that it must have originated before his time. It is preserved in the literary Latin, and reached its greatest extent in Cic. and Caes.; then the usage was gradually restricted to certain phrases, until the fifth or sixth century, when the loss of inflectional endings led to the revival of this idiom as a substitute for the perfect tense in the Romance languages. Cases in which it is equivalent to the perf. are more rare than has been supposed, probably none in Pl. [Ph. Thielmann in Wölfflin's Archiv, II 3 and 4.] Render here as a present, "I drop all those things which . . ."

603. stratioticum, στρατιωτικός, which may have been in the original at this point. But Pl. uses the Greek word instead of *militarem* with a derisive intention.

605. conpendium facere with gen., "to save," also Rud. 180, St. 194. The more frequent construction is *conpendi facere*, 1141.

606. precator, patronus. Excessive pounding on a door is a stock subject for jokes in Pl., which often take the form of a desire to save the doors from injury. So Asin. 386, *nolo ego fores, conseruas meas, a te uerberarier*, Most. 886, *heus, ecquis hic est, maxumam qui his iniuriam foribus defendat?*

607. Subballio, "I 'm the under-Ballio," a coined word. Lor. compares *Subnero* of Domitian in Tertullian.

608. promus (*promo*, to give out provisions) is a regular word for steward, Trin. 81, Hor. Sat. II., 2, 16, and *condus* is formed by analogy from *condo;* but it is found only here, and the combination is intended for comic effect, as is also the exaggerated phrase *procurator peni.*

609. quasi dicas. So 634, Rud. 99, Curc. 78, Trin. 891, Merc. 512, Truc. 641, all with *dicas* (*dicat*). "That amounts to saying," "you might as well say." — The *atriensis*, who was in attendance in the main hall, was an overseer of the other slaves, and trusted by his master.

610. nunc quidem etiam, "just at present I'm in slavery."

611. non . . . dignus. Harpax, who is represented as rather a simple-minded person, begins nevertheless to see that Ps. is intending to be impudent. For sense cf. Capt. 120, *non uidere ita tu quidem*, "one would not think so from your behavior."

612. respicere te, i. e., "to consider yourself, your own faults." Heaut. 70, 919, *non te respicis?*

613 f are spoken aside. — **oportet**, "must certainly," Poen. 1030, *seruom hercle te esse oportet nequam et malum.* — The figure in *incus, procudam* does not occur elsewhere of cheating.

616. militī. Traces of the early long vowel in the abl. of 3d declen. are abundant in inscriptions and in verse. It was written *ei*, *ī*, or *ē*. In Pl. *ĕ* predominates, but *ī* and *ē* are found occasionally. So in the Scipio inscriptions, *Gnaivod patrē prognatus* (30),

victus est virtutei (34), *pumicē* Pers. 41, *parietē* Cas. I., 52, *carnī* Capt. 914, *fustī* 896, *ciuī* Pers. 475, etc. Cf. also *tempore* and *temperi*, and see Brix on Capt. 914, Introd., § 38.

622. quia answers the sense rather than the form of the preceding speech, as if it were summed up in "Why are you acting so?" — **haec dies**, cf. 59 and n.

623. quoad, monosyllable, see Introd, § 37. — *neque dum* = *atque nondum*.

625. quid dubitas dare? almost = *quin das?* with impv. effect. "Why don't you give it to me at once?" So 1313, Mil. 1008, *quid ergo hanc dubitas conloqui?* Epid. 260, *quid istuc dubitas dicere?* Poen. 789, *sed quid ego dubito fugere . . .?* Bacch. 1117, *quid dubitamus pultare . . .? dubitas* is always just before the infin. and has sunk almost to the effect of an adv., "why are you so slow about . . .?" Cf. *cesso*, 1099.

627. accepto . . . dato. The frequentative sense is perceptible here.

630. soluta . . . rem soluere, "to free one's property from debt," is used in a general way in Pl. of payments of all kinds, and so of transacting any business. Rud. 1413, *res solutast*, "the business is settled." But Harp. in his reply takes both *res* and *soluta* literally, "I would rather keep it (the money) tied up this way (in the *crumina*)."

631. uae tibi, *uae aetati tuae*, "confound you!" A frequent retort to a joke, when the speaker cannot think of anything better. So *i in malam crucem*, 335. Rud. 375, Amph. 741, and often. — **tu inuentu's** appears to be proverbial. Capt. 568 f., *tu enim repertu's, Philocratem* [= *me*] *qui superes ueriuerbio.* ‖ *pol. ego ut rem uideo, tu inuentu's, uera uanitudine qui conuincas*, Cic. Phil. II., x. 22, *quod igitur, cum res agebatur, nemo in me dixit, id tot annis post tu es inuentus qui diceres?* (So Müller; the sentences are exclamatory, and may be punctuated as question or not.) "You have appeared, have you? . . .," "so you're the man to shake my credit!" Warren, p. 56, suggests *tun inuentu's*, which may very possibly be correct. **furcilles** (*furcilla, furca?*) is defined by Placidus, p. 8, 'adfurcillaui: subrui, labefactaui, concussi.' The word does not occur elsewhere, and the definition in the Lex. cannot be right.

633. pótĕst, see Introd., § 40, and n. on *potin ut*, 235.

635. "Not at all; it is you who put it into words; I simply remain watchful, I don't even accuse you.

The point of the next two lines is not apparent. The name *Surus* is used later in the play, 1203, but there is no reason why Ps. should give a false name, and the whole matter is put aside as of no account by Harpax, *quicquid est nomen tibi.*

639. quod, cf. 277 and note on 9.

641. scin quid expresses the indignation roused in the mind of Harp. by the renewed attempt to cheat him. Cf. n. on 276.

642. reddere . . . misit. The infin. after verbs of motion is rather frequent. Curc. 206 f., *nam parasitum misi nudiusquartus Cariam petere argentum*, after *eo* Bacch. 354, Most. 66, *abeo* Bacch. 900, Cist. II., 1, 26, *uenio* Bacch. 631, Rud. 94, — nearly forty cases in all, given by Walder, Infin. bei Pl., p. 15, and taken by him as survivals of an earlier I. E. use. Occasionally found in classical poets, but very rare in prose.

646. censebo. The pres. is more regular, but the fut. leaves the whole matter open, and as used here expresses a certain dignity and independence in the attitude of Harpax. Cf. Amph. 969, Mil. 396.

647. accipe . . . atque dato. The distinction of tense between impv. pres. and impv fut. is in general carefully observed by Pl., the latter being used mainly in connection with the fut. ind. When pres. and fut. are used together, as here, it is almost invariably to express a command to do two successive acts separated by some time. *dato*, "give it to him whenever he shall come." Examples in Ps. may be found 20, 31 f., 161 f , 122, 208, 301, 480, 510, 513, 520, 652, 826 ff , 858 ff , 886, 950, 986, 1074, 1229, 1304. In the concessive use, 1304, and in certain phrases (*salueto, audacter dicito, facito*) the future sense has almost disappeared. [Loch.]

650. cŭm eo, see Introd., § 35.

651. exemplum, that is, a stamp in wax from his seal.

653. apage te (ἄπαγε) takes an accusative of exclamation, and is frequently used as a mere term of repudiation with *hau (non) places*, Amph. 310. Cf. "get out with you!" Bleak House, Chap. LXIV., near end.

654. "For fear you should do something worthy of your name," explained in 656. As the word *harpax* here seems strange, *harpagefeceris* has been somewhat generally substituted; but I believe Goetz to be right in taking it as a quotation, not brought into the construction of the sentence.

655. **rapere** must be here a translation of ἁρπάζειν, which would be used in the original to explain *Harpax*.

658. **deuortor** is the usual verb in Pl. for going to a house either to call (961) or to lodge (Mil. 134, 741). Cf. *in tabernam deuorsoriam*, Men. 436. — These vss. illustrate the way in which Pl. neglects probabilities for the sake of bringing in a joke or a point, since Harpax, who had just come from Sicyon and was in a hurry to return, would have been very unlikely to know all about the inn. — **crassus**, "stout," as regularly in Pl.

661. **ut . . . ueni**, cf. Bacch. 106, *nam ut in naui uecta's, credo timida's*, Merc. 371, *per mare ut uectu's, nunc oculi terram mirantur tui*, Most. 268, *ut speculum tenuisti, metuo ne olant argentum manus*, Ps. 278. In these uses *ut* gives the logical ground for the following statement. — **de uia**, "in consequence of my journey," not with *ueni*: only a few times in Pl.

663. **in quaestione**, i. e., "don't make it necessary for me to search for you," with the verbal force of *quaestio* prominent. A common phrase after *uide, caue*, Capt. 253, Pers. 51, Cas. III., 1, 16, Cist. II., 3, 49; also with *mora*, Trin. 278, *expectatione*, Mil. 1279.

664. **quin**, "no, I will not be out of the way; I shall be trying to get a nap." — **sane censeo**, "I quite agree with you," "a very good idea."

665. **Harpage** is a remarkable voc. form, illustrating the freedom with which Pl. handles Greek proper names. In 653 *Harpax*.

666. **beatus** is perf. ptc. of *beo*, which Pl. uses with the meaning "to refresh" physically. Capt. 137, *foris aliquantillum etiam quod edo, id beat*, "does me good." So here, "have yourself well covered; it will do you good, if you get a good sweat." Uss. thinks that the real purpose of Pseud. is to make Harpax sleep heavily; but the advice seems to me simply a carrying out of the friendly tone which Pseud. assumes toward Harpax after receiving the letter from him.

SEVENTH SCENE. — Pseudolus is left alone with the letter in his hand.

668. uiatico goes with the figure in *redduxit, errore, uiam*, "I was wandering from the way, but he has brought me back and paid my travelling-expenses."

669. Opportunitas. Such personifications, not to be taken seriously, are frequent. Lor., Einl. Anm. 20, gives *Salus* (Capt. 529, *neque iam Salus seruare me potest*), *Spes*, *Commoditas*, *Festiuitas*, *Pietas*, *Voluptas*, *Venustas*, *Saturitas* (by a parasite), and others. Many of these are used by lovers as terms of endearment, Cas. II., 3, 13 ff.

674 ff. The mss., Nonius, and all recent editors have *faciam*. Lor. takes *ut* with *gloriosum* and translates, "ich werde mich stellen wie ein Prahler;" Ussing paraphrases, "ut de uirtute mea glorier et copiam ingenii mei iactem;" better as punctuated in the text with *ut* exclamatory, "how I am going to brag!" But even this is not entirely satisfactory. The bragging tone of 671–3 recalls to Pseud. his former hopes and plans which had been set aside by the coming of Harpax, and he changes to a humbler tone. This change should begin with *atque nunc*, and *faciam* should be *faciebam* (so Lamb, and cf. text of Bothe). But *faciebam* cannot be brought into the metre without great changes. [Possibly *gloriosum* is a gloss, cf. the variation in position of *ut*. Or possibly *facerem:* "And yet just now how I was intending to make myself boastfully successful."]

677. deformata, "well-shaped." — **erit**, for tense cf. Trin. 923, *num Charmides? ‖ em, istic erit*, "there, that's the man," Eun. 732, *uerbum hercle hoc uerum erit*.

680. praecellet, a pres. of 2d conj., supported by 2d conj. forms of *excello* (*-eo*). — **exinde**, "hence," a meaning found only in early Latin.

681. For the two indefinite pronouns *quoi quod* see Draeger, I., 89. — **accidisse**, "has turned out," a sense not found elsewhere in Pl., and in Ter. only And. 264, *misera timeo, 'incertumst' hoc quorsum accidat*. Langen and most edd. change to *cecidisse*.

685 f. "And the result is this, that in the midst of our labor

and pain death overtakes us while we are still unsatisfied." Goetz joins *in . . . dolore* with *euenit*.

The moralizing tone of these vss. is unusual for Pl. They are doubtless from the Greek original.

688. aurichalco contra, abl. of price. Cf. Mil. 1076, *contra auro . . . uendere*, Truc. 538, *auro contra constat*. The form *aurichalcum* is found also Mil. 660, Curc. 202, from Greek ὀρείχαλκος by popular confusion with *aurum* (Volksetymologie); it was an alloy of copper the exact composition of which is not known. *contra*, an adv. as always in Pl., gives the effect of Engl. "worth its *weight* in gold."

689. commentus fui, see on *oblitus fui*, 171. The verb *comminiscor* in Pl. means "to think up," not necessarily "to invent a falsehood," cf. Most. 662, 668, of thinking up a name supposed to have been forgotten.

692. par pari, cf. Asin. 172, *par pari datum hostimentumst, opera pro pecunia*.

Eighth Scene. — Calidorus comes across the stage from the forum, bringing with him a friend to whom he has been describing the situation. The conversation is so arranged as to introduce Charinus to the audience. On the contradictions in the plot see Introd., § 45 and 390 ff.

694. apud te, colloquial, not precisely equiv. to *tibi*, as appears from the verbs with which it is used, *queri, confiteri, mentiri, iurare*; so *elocutus sum*, "I have told the whole story in your presence.

700. εὑρετής. The reason for using a Greek word is not plain, but the point appears to be in the application of a serious term to the trickery of Pseud.; "investigator, thinker," or something of that kind.

702. magnifice, "in the grand style." — **resonat** is a tragic word, given here on the authority of A. Elsewhere Pl. uses *sonat* in this phrase, Trin. 45, Rud. 229, Bacch. 979.

703 ff. are intended as a parody of the tragic style, hence *io*, *turanne*, and the repetitions in 704–5. In 691 Ps. has in mind Simo, Ball., and Harpax, all of whom he will cheat by one act; and it may with some point be said that each person swindled exercises

a separate power (*artibus*) and gives to the swindler a separate joy; but the piling up of *ter trina triplicia tria* is intentional nonsense, and all attempts to bring sense into the vss. by emendation are misdirected.

706. libello, the letter. — **pauxillulo,** double diminutive, see Introd., § 23.

507. *paratragoedat*, παρατραγῳδέω. The absence of this word from the fragments of the New Comedy cannot be due to anything more than accident. "Speaks in tragic style."

708 f. continue the parody. *pariter* goes closely with *contra*. The use of *salutem* suggests the personification of the next vs., "Are you really Safety, or only Hope?" — This form of the disjunctive question with *utrum . . . -ne . . . an* is not frequent in Pl. The earliest form of disjunctive question consisted simply of a question of any kind, but especially with *ne* or without any particle, followed by another question with *an* (n. on 28). As such a pair of questions offered an alternative, *utrum*, "which of the two?" was finally prefixed, and this became in classical Latin one of the most frequent forms of the disjunctive question. — **salutem,** jussive.

710. utrumque. The literal joke, "how are you, Both?" — **quid tibi?** sc. *actumst*, "how goes it with you? what have you done?" The mss. give *quid times*, which Goetz retains, giving the whole speech to Cal.

711. attuli is properly used only of things, and is therefore corrected to *adduxi*. It is put into the speech of Cal. only in order to have Ps. correct it, and the joke is rather flat. Better Mil. 27, *elephanto . . . praefregisti bracchium.* ‖ *quid bracchium?* ‖ *illud uolui dicere* '*femur*,' Mil. 818, *sorbet* for *stertit*, Most. 830, *dormiunt* for *coniuent*, and below, 841 ff.

712. As usually happens with Greek words in Pl., this phrase is much confused in the mss., but it appears to be a literal translation of *gratiam illi facio*, turned into Greek for the sake of the pun χάριν — *Charinus*. It implies, as does *tam gratiast* in the next vs., a polite refusal to accept an offer, Most. 1130, *de cena facio gratiam.* ‖ *quin uenis?* In *euge* Ps. not only greets Charinus, but also hails the good omen of his name.

713. tam gratiast, in the same sense also Men. 387, St. 472. Cf. *benigne*, κάλλιστα. Hor. Epist. I., 7, 18, *tam teneor dono, quam si dimittar onustu*, the Italian *tante grazie*, and the English "I am just as much obliged," used only in refusal, show that the expression is one likely to arise in any language, and there is therefore no question here of connection between *tam* and *tamen* or of an adversative *tam*.

715. id quidem, referring to *nolo . . . nos*, "the mere idea of your saying such a thing annoys me."

719. accersebat, "was intending to take away." — **os subleui**, a frequent phrase for befooling and deceiving, only incidentally for cheating out of money. Capt. 787, 656, *ita mi stolido sursum uorsum os subleuere offuciis*, Trin. 558, etc. Nonius, p. 45, says, *tractum a genere ludi, quo dormientibus ora pinguntur*, which may be a correct explanation. But *fucus*, *offuciae* are often used of tricks.

720 f. Cf. 388. Lor. quotes Poen. 550 f., *ómnia istaec scimus iam nos, si hi spectatores sciant. hórunc hic nunc causa haec agitur spectatorum fabula: hós te satius est docere ut, quando ages, quid agas sciant.* The last vs. contains the secret of a part of the success of Pl. as a play-writer.

722. quid nunc agimus? This is a livelier form of question than *quid agamus*, and is to be distinguished also from the fut. *quid ago* treats the immediate future as present. So Most. 368, Men. 844, and in many other questions in first person, Most. 774, *eon? uoco huc hominem?*

723. tu istic (adv.) in answer, Amph. 575, *egone?* ‖ *tu istic*, 747; not a pron. equiv. to *ipse*, as this passage shows. — **hoc caput** = *ego*, so Epid. 95, Aul. 426, *si hoc caput sentit*, cf. 175 n. In the same way *hic homo* = *ego* often. — **uiuet**. The fut. (cf. Aul. 426, above) is due to the influence of *amplexabere* and *inuenietis*.

724. facie, in all mss. But it is unnatural that Cal. should ask about the appearance of the man wanted, and in fact Ps. answers the question as if it had been "what kind of a man?" No passage has been found to support *facies* in that sense, and no good substitute for it has been suggested.

726. porro . . . teneat, "will understand the rest of what he has to do without being told," "of himself." *teneat* has also literal reference to *praehenderit*, "gets hold — holds on."

727. Cf. Trin. 766, *ignota facie, quae hic non uisitata sit*, of a man to be employed in a trick something like the one here proposed.

730. a patre. Sauppe quotes Corn. Nep., Chabrias, III., 4, *neque uero solus ille aberat Athenis libenter, sed omnes fere principes fecerunt idem*, to illustrate the common habit of living on a country estate, often at a distance. Charinus is keeping up the house in town, and it is evident from this scene that he has full liberty of action. *Carystus* is a small town in Euboea. With names of towns and small islands in the sing. Pl. expresses "from" either by the abl. or by abl. with *ex*, never any other prepos. With names in plur. limit of motion is always expressed by acc. alone, as *Athenas* in next vs.; but sing. names take *in* or acc. alone in about equal ratio.

732. inuentis opus est . . . minis, see n. on 50.

734 ne quaere. To express prohibitions Pl. had at his command (*a*) the perf. subj. with *ne*, (*b*) the pres. subj., (*c*) the pres. impv., and (*d*) various periphrastic forms (*noli, caue*). Of these the classical Latin, with its regulating and narrowing tendencies, preserved only *a* and *d*.

735. a me dare, "from my property." So Trin. 182, 1144, and often. Cf. *amare a ienone*, 203.

736. "This man is n't Charinus at all; he 's a god of plenty." Cf. And. 194, *Danos sum, non Oedipus.* It is possible that there is a pun on *căr-ere*, since Pl. wrote *Cărinus*, but I do not think it likely.

737. sapit is capable of two meanings, "to have sense," and "to give out an odor." It is used by Ps. in the former and replied to by Ch. in the latter. This literal sense is very rare, perhaps only here, Cic. de Orat. III., 25, 99, and twice in Pliny.

739. aceti, "sharpness." Cf. *sal*, of wit, Hor. Sat. I., 7, 32, *Italo perfusus aceto.* In this sense only here in Pl., but cf. Bacch. 405. — **atque,** "yes, and," adds something to what has been asked. The answer is again partly literal, and Ps. keeps up the figure in the next vs.

741. These are different kinds of sweetened drinks, sufficiently described in Lex and Dict. Ant. Cf. Gell. X., 23, 2, *passum, murrinam et quae id genus exstant potu dulcia.*

742. "Why, he once began to set up a saloon for hot drinks in his mind." **thermopolium**, *θερμοπώλιον*, a saloon for the sale of cooked food and wines, frequented only by the lower classes, several times referred to by Pl. See esp. Trin. 1013 ff.

743. **lamberas**, only here, but defined by Paul Fest., p. 118, *scindis ac lanias.* The sense is evidently "you beat me at my own game." Cf. Poen. 296, *meo me lacessis ludo et delicias facis.*

745. **uorsari**, the depon., in Pl. regularly means "to dwell, remain." In the sense in which Pseud. uses it, "to turn around *quickly*," i. e. "to manage well, act wisely," it does not occur elsewhere in Pl., and in the literal sense, in which Ch. replies to it, only Cist. II., 1, 4, *uorsor in amoris rota miser.*

746. **argutus** is frequent in Pl. as used here by Ps., "sharp." Char. takes it as ptc. from *arguo*, "accused," in which sense it is very rare; in Pl. only Amph. 883, *ita me probri, stupri, dedecoris a uiro argutam meo.*

748. **scitus**, as adj., is used by Pl. almost as much as *lepidus* in the sense of "shrewd, sharp," and as a general word of praise. The neuter *scitum*, "that which has been approved, a vote," does not appear elsewhere in Pl., but must be early, as its composition with the early gen. *plebĕi, plebe, plebi* shows. This gen. was preserved in *tribunus plebi*, etc , and is found in inscriptions.

749. **immo si scias**. So Merc. 298, and with dependent clause Curc. 321, Bacch. 698. Cf. Merc. 445, *multo hercle ille magis senex (perit), si tu scias.* Like the Engl. "if you only knew," but it should be regarded as descended directly from an independent subjunctive, and not as a shortened form of Mil. Glor. 1429, *magis id dicas, si scias quod ego scio.*

750. **quid sese uelis**, "what you want of him," "what you want him for." *sese* is direct object and *quid* acc. of compass and extent; the combination is frequent in Pl. and Ter. Examples in Lex.

755. **faciat** is jussive, though it is in a subord. clause, and exactly like *ferat* and *abducat.*

756. Lor. rightly takes *cum ornamentis* both with the preceding and with the following words. That is, the order is that in which the ideas arise in the mind, "the man — his dress — all prepared — bring him to me."

757. tarpezitam. This place of meeting is fixed, because Charinus would have to go to the banker's for the five minae. The form *tarpezita* (also *tarpessita*) comes from the Doric-Aeolic dialect of lower Italy, in which metathesis of ρ is common; so *bardus* from βαρδύς for βραδύς, cf. superl. βάρδιστος, *cerno*, κρίνω, etc. — **Aeschinus** is a wrongly Latinized form for Αἰσχίνης. The same mistake is made by Ter. Adel., though he is in general more careful than Pl. in such details.

758. illi, adv., for the more usual *illic*, is supported in many places by the mss. (not so here), by the metre, by Donatus on Adel. I., 2, 36, and by the mss. of Vergil in several places. So *isti*, *istic*. — *ocius* is strictly a compar. form, but has the compar. force at the most in only one place in Pl., Pers. 181. Elsewhere, Curc. 276, Merc. 930, Most. 679, St. 353, Pers. 85, Poen. 709, with impv. as here and with positive force. [Fraesdorf.]

759. incerti, ambiguom. This slight carelessness of expression is entirely natural in colloquial style.

760. liquet, defaecatumst. Cf. n. on 232. The two figures are combined here. — **peruiamst**, a good correction by Speng. of *peruiast* of the mss. So Aul. 438, in literal sense, *qui(ne) angulos omnis mearum aedium et conclauium mihi peruiam facitis*, cf. *obuiam(st)*. "Now the way is clear."

761 ff. The figure is not from a triumphal procession, but from an army marching out to certain victory. — *liquido*, "with auspices distinct and just to my mind." So Epid. 183 f., *liquido exeo auspicio foras, aui sinistra.*

763. confidentiast has verbal force. So Mil. 230, *confidentiast nos inimicos profligare posse.* Cf. *lubidost* = *lubet*, *certumst*, "I am determined," *spes est*, *suspiciost* (562), etc.

764. onerabo . . . praeceptis, a favorite figure with Pl. So *onerare mendaciis*, *amoenitate*, *laetitia*, *malignitate*, *maledictis*, *beneficis*, *pugnis* (to beat), beside the phrases like the present.

765. **ne titubet, ut ferat**, final clauses after 764. *ne titubet* becomes proverbial, 939, Mil. 247, Hor. Epist., I., 13, 19, etc. The figure of a person carrying a load, begun in 764, is continued in this vs., or rather suggests the phrasing; the load which is to be carried is not the same.

Pseud. goes off toward the forum to meet Char. and Cal. with Simia. There is no reason why he should not have gone with them; he remains on the stage merely for the sake of this soliloquy.

Ninth Scene. — The speaker is a young slave who comes out of Ballio's house. As he does not reappear in the play, and as he adds nothing to the knowledge which the audience already had of Ballio's household (cf. 133 ff.), the scene is plainly introduced only to appeal to the coarser tastes of the audience. There are scenes in Shakspere of which the same thing must be said, and to condemn this passage as spurious on aesthetic or moral grounds, is simply to mistake the real nature of Roman comedy.

767. **danunt** = *dant*, from a strengthened stem of *dare*. This form (not in any other pers. or number) is found in the mss. of Pl. about a dozen times, and is supported by the grammarians, who give also *obinunt*, *prodinunt*, *redinunt* for *obeunt*, etc. [Neue, II., 412.]

769. **nē**, not to be written *nae*, and not to be confused with the negative.

771. **uelut** introduces a special illustration of a general truth, "so, for example, I am a slave here."

772. **praefulcior**, a rare word, found Pers. 12, *erus meus manum abstinere hau quit tamen, quin mi imperet, quin me suis negotiis praefulciat*, which must be "cannot help using me as a prop to his affairs," Cic. Att. V., 13, 3, *primum illud praefulci atque praemuni*, "make props and fortifications to ensure . . . ." This cannot mean "hedged in," as in Lex., and it is necessary to adopt the early conjecture *ministeriis* (Introd., § 40 on prosody) for *miseriis* of the mss. "Where I am used as a prop to support (am compelled to perform) all sorts of duties;" this corresponds well with the general statement in 770.

774. **quĭ amét**, Introd., § 35. — **nitidiuscule**, n. on 220.

778. perbitere = *perire*, see n. on 254. This is not strictly what Ball. required, nor were the threats addressed to any of the household except the women.

781. No satisfactory explanation of this vs. has been given. It refers, of course, to the punishment which the boy expects on the morrow, and possibly to the beating of clothing by the *fullones*, but the only thing certain is that *fructus* and *potandus* cannot be used together. After 782 G. has comma; I have put period, connecting the *quom* clause with *eheu*, cf. Capt. 995, Mil. 1358, Men. 305.

TENTH SCENE. — Ballio comes in from the market-place, followed by his *pedisequos* and by a cook with two assistants or apprentices, one of whom speaks 891 f. They stop before Ballio's house for the following conversation.

790. forum coquinum. Ussing quotes Pollux, IX., 48, *μαγειρεῖον, τόπος ὅθεν μισθοῦνται τοὺς μαγείρους*, to show that there was some part of the market where cooks stood for hire. But this, and indeed the whole matter of hiring a professional cook, must refer to customs in Greece or to Greek customs just then beginning to be introduced into Rome against the protests of the conservatives. Cf. Livy, XXXIX., 6, 8 (186 B. C.), *tum coquus, uilissimum antiquis mancipium et aestimatione et usu, in pretio esse et quod ministerium fuerat ars haberi coepta.*

792. The mss. give *nam ego si iuratus peiorem hominem quaererem*, which with the next vs. does not make a possible sense. Goetz prints as in mss., saying in note, "*videtur aliquid intercedisse.*" Rit., Lor. change to *nam ego sí iuratus péssumum hominem quaérerem*, | *peiórem hau potui*, etc., but the changes are too violent. I have changed the order as in the text, "For a worse man, if I were seeking (for one) under oath, I could not have found than this one," etc. For the separation of *hominem* from *cocum*, cf. 768, 956, 1103; for *iuratus*, "under oath," cf. Asin. 23, Amph. 437, etc.

794. multilocum, so Cist. I., 3, 1, of an old woman; *stultiloquium* Mil. 296 (cf. Trin. 222), *uaniloquos* Amph. 379, *pauciloquium* Merc. 31, 34, *nugipalamloquides* Pers. 703.

795 ff. ob eam rem anticipates *ut esset*. *Orcus*, always in Pl. the god of the lower world, *Acheruns*, the place. Most. 499, *nam*

me Acheruntem recipere Orcus noluit, and often. **mortuis cenam** is not the *silicernium*, but possibly offerings of plain food placed upon the tomb, or, in a more general way, food that will suit the dead, that is, tasteless food. The idea of the whole is "He is a wretched cook; no other man can cook such an utterly tasteless dinner. In fact, that is the reason why he is still alive; Orcus, who cares for the dead, wished to have some man on earth (*hic*) who could please the dead, and this was the only cook bad enough for it." The logic is not perfect, but is equal to the wit.

796. esset . . coquat. The question of the sequence of tenses in Pl. cannot be regarded as settled. As a matter of fact the pres. and perf. subj. often depend upon the impf. or perf., where later usage would require the impf. or plupf. So Bacch. 352, 689, Poen. 601, Cas. III., 5, 44, Asin. 442, Amph. 745, etc. Cf. Brix on Mil. 131, and two dissertations by C. Rothe and A. Wirtzfeld. In the same way tenses of the indic. succeed one another somewhat strangely.

799 isto pacto, cf. Rud. 1253, *nullus erat illo pacto*, Cist. I., 1, 48, *quo tu me modo uoles esse*, also *aliter*, *quemadmodum*, and often *ita*, *sic*, for pred. adj. [Langen, p. 323.] The omission of *esse* after *arbitror* with pred. adj. is frequent, e. g., Amph. 552, *scelestissumum te arbitror*.

801. Join *tu solus* with *sedebas*. "Why were you the only one left, if you were really a cook."

802. improbior, "less approved, less often hired." *probus* often expresses approval, favorable estimation.

804. quom extemplo, see n. on 490.

807. hoc, "for this reason." So 822, Amph. 254, 166, etc. — **obsessor**, cf. Rud. 698, *hanc . . . aram obsidere*, Ter. Ad. 718, *domi . . . obsidere*. The noun is not found in literal sense elsewhere in Pl.

808 illi . . . miseri, "they do their work for a drachma," "undergo the misery of work." The mss. give *drahcmis sent* or *essent*, and this has been variously explained; *drachumissent*, Luchs, Lor., cf. *patrisso*; *drachmis issent*, Gron. Fleck., etc. Perhaps *drachumis stant*, in contrast to this cook, cf *sedebas* 800, *ut surgam* 809.

809. nummo. This word in Pl. is used of two different coins, the *Philippeus aureus* or στατηρ, or without an adj. of a Greek silver coin. From Truc., 445, where a slave receives a *mina*, and 562, where he says *quinque nummos mihi detraxi, partem Herculaneam* (= $\frac{1}{10}$), it appears that 5 *nummi* = $\frac{1}{10}$ of 1 *mina;* as there are 100 *drachmae* in 1 *mina*, *nummus* must be used of the two-drachma piece. So in this passage the cook asks twice the wages of the others. In a few places Pl. uses *nummus* of a *drachma*.

810. The point of this and the following vss. is that other cooks season vegetables with vegetables, while the speaker combines vegetables with fish or meat (834 f.). *prata*, the platters are like pastures covered with herbs; the guests are served as if they were oxen.

812. oggerunt, found only in Pl., Cist. I., 1, 72, Truc. 103, for *ob-gerunt.*

814 precedes 815 in mss. and Goetz; the order is changed (Sauppe, p. 9) to agree with 812–3. *apponunt* = *oggerunt* and *indunt* means the same act as *condiunt*. "They put before them sorrel, cabbage, beets, spinach; they season with coriander, fennel, garlic, holusatrum."

816. eo, "into this they pour a pound of silphium." *pondo*, "by weight," is regularly added to *libra* to distinguish it from the measure of capacity.

817. teritur senapis scelera, "they grate in villanous mustard." This vs. is several times quoted by grammarians as an example of *senapis* (*sinapi*) used as a fem. If that is correct, *scelera* must be an adj., not only in this phrase but in the common *scelerum caput*, 446, 1054, and so Ussing takes it on Curc. 234 Uss. This is probably right, but is not without difficulty, as the adj. *scelerus* does not occur elsewhere, and *scelerum caput* and *periuri caput* (see on 132) are used together Rud. 1098 f.

820. strigibus. Ussing quotes Pliny, H. N. XI., 232, *esse in maledictis iam antiquis strigem conuenit, sed quae sit auium constare non arbitror.* It was some species of bird of prey which flew by night, usually taken as "screech-owl." The sauces were so harsh that they tore the throats of those who swallowed them like the claws of a bird of prey.

824. essu (*esu*) also in 1126. The same spelling is occasionally well supported for *aussus*, *rissus*, and some other supines, for the more common spelling. Also *ussus*, 248.

828. qui, nom., but in preceding vs. abl. for *quibus*. — **audacter dicito**, "you may well say so!"

830 ff. The names of sauces in these vss. are all fictitious, and are probably from the Greek play. Ussing compares a passage from Philemon (Meineke, IV., 48), spoken by a man who has hired a cook: —

> Σφίγγ' ἄρρεν', οὐ μάγειρον εἰς τὴν οἰκίαν
> εἴληφ'· ἁπλῶς γὰρ οὐδὲ ἕν, μὰ τοὺς θεούς,
> ὧνπερ λέγει συνίημι· καινὰ ῥήματα
> πεπορισμενος γάρ ἐστι.

833. eaepse. This is the only plur. form from *is-pse*; in the sing. *eăpse*, *eumpse*, *eampse*, *eāpse*, *eopse* are all found frequently.

834. Neptuni pecudes, an epic phrase, as is *terrestris pecudes* in 835. So in a long fragment from Strato (Meineke, IV. 545) a cook talks in Homeric style, and the man who has hired him does not understand at all what is meant.

841. is odos, "the odor from them;" so 921, *haec ea occasiost*, "this is the chance for it." — **dimissis pedibus**, another slip of the tongue in order to bring in a correction, cf. 711 and note. From Epid. 452, *fugias manibus dimissis domum*, it appears that the phrase should be *manibus dimissis*, "with all speed," perhaps from the throwing of one hand forward and the other backward in running. Instead of this the cook says *dimissis pedibus*, and Ball. objects both to the employment of any such phrase of an odor, and also to the wrong form of the phrase. In his reply the cook corrects only the latter. [For an explanation of the reading of A, which has *manibus* where the text (Pall.) has *pedibus* and *vice versa*, see Langen, Pl. Stud. p. 364.]

848. For *fateōr*, see Introd., § 38.

849. opera appareat, "shall be plain;" so Ad. 965, *res apparet*, Hor. Epist., II., 1, 224, *cum lamentamur non apparere labores nostros.*

852. miluinis in four syllables. The *miluos* as a type of

rapacity also Men. 212, Poen. 1292, Rud. 1124; so *uolturius*, Capt. 844, etc., but eagle's claws only here.

853. coquĭnatum, and so 875, Aul. 408, *uéni in Bácchanál coquinátum* (end of troch. octon.) Lex. gives *coquīno*. Cf. *pagus*, *pagĭna*, *paginare*, *dom-*, *dominus*, *domĭnari;* this seems to imply a form *coquĭnus* beside the adj. *coquīnus*.

854. "Without having your claws tied together while you cook the supper." *constringere* in literal sense occurs several times in Pl., but *constrictus*, "abridged, cut short," appears to be only late.

855. tu voc. of address as in *heus tu*, 296, not repeated by anacoluthon in *tibi;* spoken to his attendant.

857. The sense of this vs. is plain enough, but *habere in oculis* does not occur elsewhere.

859. progredimino, an old impv. 2d sing., found also Truc. 198 *opperimino*, Epid. 695 *arbitramino*, Apul. Met. I., 22, *opperimino*, as well as in several places in old laws; it is supported by the Latin grammarians, and is explained as a form of a pass. ptc., cf. *-μενος* and the regular plur. *-mini*.

863. stabit. This is the early form of conditional (interrogative) sentence without *si*, cf. Eun. 251, *negat quis, nego; ait, aio*, Ad. 118, 120, Mil. 663 f., Amph. 995, *amat: sapit;* it is not to be explained here by supplying *si*, but its use is made easier by the previous conditions with *si*.

868. faciam te would properly be completed by a second obj. or a clause, but the sentence is broken by the long comparison, and then *faciam te* is repeated with *item*. — **sorbitione**, not elsewhere in Pl., has lost its verbal force entirely, and is used of a "broth, soup," as here.

869. According to the common legend Medea refused to carry out her promise of restoring Pelias to life and youth. Cicero, Cat. Mai. XXIII., 83, *tamquam Peliam recoxerit*, refers to the rejuvenation of Pelias, and, as he is hardly likely to have made an error in such a matter, it is probable that there was more than one form of the legend in circulation. Cf. the conflicting accounts in the arg. to the Medea of Eurip.

870. uenenis, "magical potions," an original sense; see the definition from the Digests quoted in Lex.

871. adulescentulum. The passages referred to by Lor., Einl. 60, show that Pl. regularly uses this dimin with special force, "a fine young gentleman," "a blooming young man," and so here.

875 f. **istuc unum** is purposely left indefinite in order that the explanation, *ut te seruem*, may come in with more force. *perdoces*, with reference to the immediate future, "how much will you charge to give me thorough instruction in this one kind of cooking?" — **seruem** plays upon *seruator*, and is explained by *ne . . . surripias*.

877 si credis, "if you trust me," not "if you have faith;" this would be a modern way of putting it. It should be noticed that the cook, with the enthusiasm of the true artist, pays little attention to the impertinences of Ball.

881 ff. Cf. 868 ff. A clause of result would regularly follow *ita*, but the sentence is interrupted by the clause of comparison (time) *ut gustauerit*, and when it is taken up again *faciam* is introduced as a leading verb. Cf. Mil. Glor. 725 ff. Notice the repetition of thought in 881–2. — **ipsus**, with the subj. of *praerodat*. Lor. quotes passages from Meineke's Fragmenta (II., 255, 388, III., 362, 462) which show that this joke was traditional from the time of the Old Comedy.

889. nimium tinnis, "you're blowing your horn too much, talking too much nonsense." Cas. II., 3, 32, *conprime te: nimium tinnis*. — **non taces?** "Keep still, won't you?" with impv. force. So Amph. 700, Asin. 931, Bacch. 627, etc., 12 times in Pl. In the same way *non ubis?* Both are exclamatory, and of the same nature as *rogas?*

891. quin tu is et . . . cedo. Questions with *quin* have in Pl. always a hortatory force, differing in this from *cur non*. So with the 2d pers. they have a clear impv. effect; *quin tu hic manes?* = *hic mane*, Asin. 597, Ps. 713, and often. When this impv. force had become closely associated with *quin*, the interrogative force was partly lost, and *quin* was used with the impv, Curc. 241, *quin tu aliquot dies perdura*, Cas. V., 4, 9, *quin responde*, etc. So it became possible to use *quin* with both indic. and impv. (or equiv.) as here. So Pers. 397 f., Asin. 254 f. (?), Most. 815. [Kienitz, de *quin* partic. usu, Carlsruhe, 1878.]

892. The apprentice goes beyond the master; he means that they will prepare the supper so quickly that it will be ready before the guests can be called to the table. Cf. Men. 224, where the material for the supper is not yet bought, and the cook says, *cocta sunt: iube ire accubitum.*

893. sublingulo, "under-dishlicker," found only here, cf *Subballio*, 607. Löwe, Anal. 170, compares *subregulo* as a secondary form for *subregulus*, from a glossary. — These vss. are spoken as the cook goes into the house followed by his attendants, one of whom turns at the door to speak, 891–2.

895. in proxumo, "in the next house," a very frequent substantive use of *proxumum;* Lor. on Mil. 133 gives about 20 cases from Pl.

896. ápŭd forum, see Introd., § 40.

899. circum ire is written in two words to indicate the elision of *-um*. So *circum agitur*, Lucr. IV., 340, cf. *circum dea fudit*, Aen. I., 412. Generally *circumire* in four syllables. Not "to cheat," as Lex. says, and as in Phorm. 614, but "to go about." This vs. is scanned *ne fúd(em) e|(i) habé|rem (nam) ēum|*. etc.

904. profecto ne . . ., cf. Curc. 426, *id te orare iusserat profecto ut faceres.* — Ballio goes into his house, leaving the stage for a moment empty.

ELEVENTH SCENE. — Pseudolus enters from the forum (764) on the right. He speaks the first three verses to Simia, not noticing that he has lingered behind and is not in sight. In the course of the scene they cross the stage, so that as they speak 952 they are on the left side of the stage, and Simia approaches Ballio's house as if from the harbor.

905 ff. esse auxilio adiutum, *seruatum uolunt esse, extinctum,* and *genuerunt* are unusual expressions for comedy (Lor.), and give a solemn tone not infrequent in the *cantica*, cf. Trin. 820 ff., Bacch. 925 ff. — **tum** is often used as correl. to *si* (Lex. s. v. II., M.); here the time-force is also present, beginning with *umquam* and continued in *quom.* The regular use below, 910, with *tum* clause preceding.

908. sumne . . . insipiens, qui . . . This form of question occurs also Merc. 588, *sumne ego homo miser, qui nusquam bene queo*

quiescere? Men. 852, Most. 362, Rud. 1184, Pers. 75, 474, all in soliloquy and with the effect of *nonne*. Bacch. 91, with the subjunct., is different in sense; the rest have the indic., and I have not hesitated to adopt the conjecture of Cam., *loquor* for *loquar* (mss., Goetz, Lor.). For *loquŏr sólus* cf. *memŏr méminit*, 940, and Introd., § 42.

909 dare uerba is one of the most frequent expressions in Pl. for cheating. So 1058, Trin. 60, Capt. 651, etc. — **malŭs cúm, malŏ**, Introd., § 42, 39. *cum* is not exactly used "with *cauere;*" the sense is "sharp as I am, in dealing with a sharper I have n't been careful enough." Also Most. 1142.

911. uerbeream statuam. The adj. from its form must express material (cf. *aureus, ligneus*), and the figure is like that involved in calling a man *crux, mastigia;* cf. Asin. 363, *mihi tibique interminatust nos futuros ulmeos.* The word *statua* refers to the indifferent and unimpressible attitude of Sim., as in Capt. 951, where the same term is applied to a slave who knows he is to be punished but shows no fear.

913. officium, cf. 375 and note. For **fūit** see Introd., § 37.

917. quippe . . . ni, cf. *quid ni*, 96. Not a case of tmesis. Except here, *quippini* is used only in retorts or replies without a verb, as in 361, Men. 948, *itane censes? | quippini?* "why not? = of course," in all 15 times in Pl. [Langen, Beitr. 123.]

918. stratioticus, in his assumed character as a soldier's messenger. The point of the scene is that Simia insists upon playing his part even before Ballio appears, while Pseud. is anxious to carry out the trick before the real Harpax returns, and yet is afraid of offending Simia, upon whose good faith he is compelled to depend.

923. ille is often used in this kind of wish; Most. 398, Amph. 26, 461, Curc. 27, Cic. III. Cat. XII., 29, etc. It was originally accompanied by a gesture. The unnecessary repetitions of *ille* in 926–7 appear to have a joking reference to the first.

925. numquam . . . erit, in reality the apodosis to *ita faxit ut adsiet*, but expressed paratactically with the wish left in its original prominence.

928. in timorem dabo, cf. Capt. 962, *in ruborem te totum dabo*, "make you turn red from head to foot." — **aduenam** is a poetic word, used here and Aul. 406 in parody.

930. qui potest? "how can that be?" impers. as in *non potest*, *potin ut*.

931. occidis me, an expression of annoyance at a foolish question; so Men. 922, *occidis fabulans*, Aul. 150. In the same way *perdis*, Most. 979. Still more frequent is *enicas*, Merc. 157, 493, 915, etc. Engl. slang "you make me tired." *occidisti* is used more seriously when the speaker is distressed by bad news. — **hominem lepidum**, half-ironical flattery to keep Simia in good humor, continued through the scene, except for the break in 938–9.

933. ut scias, a parenthetic final clause, "I say so in order that you may know it." So Mil. 1192, *ego adeo, ut tu scias . . . abibo*, Trin. 497, and cf. 1075 below.

934. For a reply which changes the meaning of a wish or, more often, a curse, see 37, 251, note.

936. habet, absolute and impers., Epid. 696, *bene hoc habet*. But in Pl., and certainly in Ter., *se habere* appears to be more common. — **esto**, "good!" Hor. Sat. I., 6, 19, II., 1, 83, 3, 65, etc., but I have not found any other case in Pl. or Ter. — The versification of this scene up to this point will repay study; it is an unusually good example of the *numeri innumeri* of Pl.

937. So Trin. 1152, *di dent tibi, quae uelis*, Hor. Sat. I., 9, 5, *cupio omnia quae uis*, a vague phrase of courtesy.

938. quantum dignu's, so Asin. 149, *ne id quidem me dignum esse existumat*, Phorm. 519, *di tibi omnes id quod es dignus duint*. the acc. of compass and extent which is so largely used with neut. sing. pronn. in early Latin. — **dent**, dependent by parataxis upon *exoptem*. Do not supply *ut*. This vs. and the next are spoken half aside. — *tun id mihi* shows that Sim. partly overhears what Ps. has said and is prepared to resent it.

939 b. For **bona faciam** cf. Poen. 1216, *multa bona uolt uobis facere.*

940. An exaggerated case of *fig. etymol.* and alliteration, as 941 is an extreme example of repetition of thought.

942. hic homo = Simia, as Pseud. intends it. But it may also = *ego* (Trin. 1115 and often; *hic* properly 1st pers.), and Sim. in his reply treats it as if Pseud. had had both senses in mind, and denies the truth of it in either sense. "Here's a fine fellow!" "No, that's not true of either of us (whichever way you mean it)." To suppose that Pseud. really had both meanings in mind is contrary to the general tone of the scene; still less can it be "I am a fine fellow," as Lor. takes it.

943. fundes with proper fut. force, "now you are going to pour out."

944. Simiă. In other cases the final *a* of Greek nouns is long, representing *ās* or *ης*, and so in later poetry except Hor. Sat. II., 3, 187.

945. istuc, "that sort of talk," i. e. mere flattery. — **optrudere**, "to palm off, shove off upon." So And. 250, Hec. 295. — **palpum**, a slang word found also Amph. 526, Merc. 153, *palpo percutere*, "to deceive by soft speeches." The literal sense is unknown; all the derivatives come from this meaning, "flattery," Engl. slang, "taffy, soft-soap." So for the whole, "you can't get off your taffy on me."

946. ubi ĕffĕceris, see Introd., § 41.

947. Such descriptions of promised suppers are rather frequent, e. g. Bacch. 1181, *lepidis uictibus, uino atque unguentis.*

949. accipis, pres. in spite of the preceding futures because the invitation is present; "you promise me a nice reception."

950. "If I do not carry it through, then receive me with a cross and an executioner." But the text is uncertain; *cruciabiliter carnufex me accipito*, mss.

952. tertium hoc est shows that the two were by this time on the left side of the stage. That they should have passed the house they were looking for, and should have spent fifty lines in talk when they were supposed to be in a great hurry, is a dramatic license which occurs frequently in Pl. — **hiscunt.** The prevalent meaning is "to gape, to open the mouth," and this suggests to Pseud. the turn which he gives the phrase. It is not necessary to suppose that Sim. had this meaning in mind. — **credo . . . est,**

parataxis, which developed into *credo . . . esse* on the one side and parenthetic *credo* on the other. — **animo, aedibus**, both dat. Cf. Cas. II., 2, 10, *quid est quod tuo nunc animo aegrest? nam quod tibi aegrest*, etc., Rud. 429, *tibi operam ludo et deliciae dabo*, Cas. II., 5, 29, *quis mihi subueniet tergo aut capiti aut cruribus?* In these cases the pers. pron. corresponds to *aedibus* here, and the other word, *capiti, deliciae*, to *animo*. The phrase *animo male est*, "I am ill, faint," is common, Amph. 1058, Curc. 312, Epid. 204, etc., and in fuller form Mil. Glor. 1331, *animo male factumst huic*. Render "I think the house is feeling ill."

954. mala mercist, "he 's a bad lot," "a poor piece of goods." For *merx, mercis, merces*, cf. *stirps, stirpis, stirpes, frux, frugis, fruges*.

955. This vs. is quoted as in the text by Varro, de Ling. Lat. VII., 81; he says that it means that Ballio went "secundum parietem transuersus," sidling along close to the wall, and no better explanation can now be given. *prouorsus* is not found elsewhere, but is implied by the adv. *prorsus, prorsum*. — *quasi cancer*, "like a crab," cf. n. on 199, and on the whole vs. Cas. II., 8, 7, *recessim cedam ad parietem, imitabor nepam* (a crab).

TWELFTH SCENE. — Ballio appears at the door of his house, perhaps looking back as if still watching the cook. He does not see Pseud. and Simia.

957. dum, see on 336. With *etiam* it is used only after negatives as in 1028.

959. ingredere in uiam, "begin the business carefully," cf. Amph. 429, *ingressust uiam*, "he 's on the track."

960. hoc, the *angiportum* between Ballio's house and Simo's. *proxumum* with *a porta*, "counting from the gate." For the stage setting see Introd., § 44. This passage implies that there was an *angiportum* between each house and the next one, and that the house could be entered from the *angiportum* as well as from the street. Cf. 1234 f., Most. 1045 f.

962. quotumas only here and 1173, formed from *quotus*, the classical word, on the analogy of *septumus, decumus*, etc. — **admodum incerto scio**, "I am not quite sure," so Epid. 505 (G. *incerte*).

966. dicam, see n. on 106.

967. hirquina barba. Though masks were not used on the stage in the time of Pl., false hair and beards and paints were certainly used by actors, and it is therefore not necessary to suppose that this is from the Greek play.

969. dataria, "to be given away," also St. 258, *lingua dataria*, "the tongue which says *dabo*."

970. iam inde a principio. This colloquial exaggeration, each word defining the preceding one more precisely, passes over occasionally into literature. Cic., Nat. Deor. II., 48, 124, *iam inde ab ortu*.

974. philosophatur, cf. Capt. 284, *salua res est: philosophatur quoque iam, non mendax modost*, spoken by a listener as here.

975. The *leno* is always represented as a man of the worst character, cf. Rud. 651 ff., *fraúdis, sceleris, parricidi, periuri plenissumus, légirupa, inpudens, inpurus, inuerecundissumus: úno uerbo absoluam, lenost*. — **peiiurum** = *periurum*, also Trin. 201, Truc. 612. So *maiiores* Trin. 642, *eiius* Trin. 430 (Ps. 986 in A). Other forms of this stem, *periurus, peiurus, perierare peierare* are well attested in the mss.

976. si . . . modo, cf. Capt. 996, *quod male feci, crucior: modo si infectum fieri possiet*. The subjunct. is optative, and the sentence is independent and not to be explained by supplying an apodosis. "Now just let him mention my name!"

977. sciuin, "did n't I know it?" See n. on 489, 352.

979 f. ut uestitu's, "to judge by your clothes I should have said you were a burglar." In Asin. 563 house-breaking (*ubi parietes perfoderis*) is mentioned in a list of imaginary crimes, and so in Apul. II., 516 Hild., *pirata, perfossor* and *sicarius* are used as types of criminals. So in Western slang "horse-thief." The sense of the whole is, "Are you Ballio?" "Yes, I am." "By your clothes I should take you for a burglar (cut-throat, foot-pad)." "They may be poor clothes, but they have this advantage, that they offer no temptation to highway robbers. I don't think even you would attack me, however dark the night when you might meet me."

984. Simia does not know the name, and hesitates for a moment, long enough for Ps. to see that he is caught (cf. Pers. 535, *tali ut in luto haeream*) and for Ball. to repeat the question ; then he sees a way out of the difficulty. In fact, Phoen. would certainly have known the name, and so it would have become known to Pseud., who would certainly have told it to Simia. But Pl. thinks a quick-witted turn like this more entertaining than a precise consistency — as it is.

988. The name contains the stems of *πολύς*, *μάχαιρα* and Doric *πλαγά* (*πληγή*) with patronymic ending. Cf. Thensaurochrysonicochrysides, Capt. 285. The name is spoken by Ball. the first time half to himself, then aloud to Sim.

989. purus putus, "pure and simple," again in 1200, but not elsewhere in Pl., and *putus* is in general a rare word. Well explained in Harper's Lex. — The dat. with *nomen est*, either with or without a pron., is the more frequent construction in Pl., though the nom. is also used. Cf. 744, Trin. 390, *Lesbonicost nomen*, Curc. 76, etc. [List in Becker, p. 170, n.]

993. ita negotiumst, "so the matter lies," i. e., "that is what must be done." So Bacch. 755 (parenthetic, as here), Pers. 693, Mil. 521, all in connection with an injunction to hurry. Cf. the very common use of *negotium* = *res* in colloquial Latin.

995. mortem exsequi, "endure, suffer," apparently a colloquial sense. So in Pl. with *aerumnam*, *egestatem* and in Cic., ad Att. IX., 12, 1, with *fatum*.

1001. sumbolust in epistula, "the token (seal) is on the letter." Cf. 55, note. These words are spoken by Ball. in half-soliloquy as in 988 f.

1004. disciplina, "custom," the usual sense in Pl., Asin. 201, Cas. III., 5, 28, Merc. 115, Truc. I., 1, 30 (?), 131, Mil. 186, Cist. I., 1, 17. A colloquial weakening of meaning, but in Bacch. 135, Most. 154, "teaching, example," and below 1274.

1005. manu, "by what they do" as men of action, with a suggestion of double meaning in *salutem* as in 45 f.

1007. opera, "by reading for yourself." So Trin. 826, *opera expertus*, "by actual experience," Capt. 425, Bacch. 387.

1010. "And a genuine *harpax* (plunderer) too." Cf. Mil. 368, *tun uidisti?* ‖ *atque his quidem oculis.*

1014. The variations in regard to the greeting are intentional and not inconsistent. In 969 Sim. has no greeting to throw away upon an unknown man, but when he is told that he is addressing Ball he gives him (982) a greeting from his master, not knowing what the contents of the letter will prove to be. At first there seems to be no greeting in the letter, and Sim. invents a reason for this (1004) which is not the real one (1014), but near enough to it to pass muster.

1016. **quin sequere**, either impv. or indic. See n. on 891.

THIRTEENTH SCENE. — While Simia and Ballio are in the house, Pseudolus comes out of his hiding-place and soliloquizes.

1017. **uorsute malum**, "shrewdly sharp." So *docte uorsutus*, *sancte pius*, *graphice facetus*, *propere celer*, and other adjj. strengthened by advv. of the same or closely connected meanings; a further illustration of colloquial exaggeration. [O. Seyffert, Stud. Pl.]

1022. The words *qui si sit malus* imply the loss of a vs. containing a curse at Sim. if he should be treacherous. The next vs. refers to the fulfilment of the curse.

1027. The military metaphors begin here and continue through the scene.

1028. **nĕ ĕrus**, see Introd., § 35. *erus* refers to Simo. *praeda*, Phoenicium.

1030. **aduenat** for *adueniat*. So *euenat*, Trin. 41, Epid. 287, Curc. 39, Mil. 1010, *euenant*, Epid. 321, *peruenat*, Rud. 626, all at the end of the vs. These are 3d conjug. forms (so perf. *ueni*) which once existed by the side of the forms of 4th conjug. (Introd., § 18), but were gradually driven out by the increasing regularity of the language. These few cases were preserved by their adaptability to the last foot of the vs., *aduĕnat*.

1033. **conligatis uasis**, "with its baggage packed." The usual verb in this military phrase is *colligere*, Liv. XXI., 47, 2, XXVII., 47, 8, etc., and there is perhaps a comic intention in the use of the literal *conligare*, "tied together."

1035. exulatum, as was proposed after the battle of Cannae. *pectus* is the country which would be abandoned. "My heart is like an army with its baggage packed, ready to abandon the country in case of defeat."

1036. In accordance with the almost invariable custom of Pl., we should expect some announcement of the appearance of Sim. and Phoen.; besides, without this 1037 is very abrupt.

FOURTEENTH SCENE. — Simia comes out of Ballio's house bringing Phoenicium, who is weeping. The time occupied by the previous scene would be, of course, far too short for the completion of the business, not to mention the preparations and farewells of Phoenicium. So in the Capt. a journey from Aetolia to Elis and back occupies only 300 vss.

1039. scibis; on form see 174, on the parataxis see 49.

1040. dentatum, "savage;" elsewhere in this sense only of animals.

1041. Macedoniensem, in other places in the play always *Macedonius*. So Pl. uses *Lemnensis*, *Babyloniensis* to suit the vs. — **flentem**, cf. 324, *te faciam . . . laetantem*.

1044. Goetz reads *desedisti? quam diu* with the mss. *tam diu* is an early conj.

1045. "My heart has been beating against my breast until it is weary, as a tool (*aries?*) is blunted by striking against the wall of a besieged city." The figure is not used elsewhere.

1046 ff. The sense of these vss. must be, "This is no time for such criticisms when we are still in danger from the ambuscades of the enemy. We must get out of the way as fast as possible." The text must still be considered entirely uncertain; the hypothesis of a *lacuna* is only a last resort, in the absence of anything better. — **gradibus militariis**, with the long soldier's step, "on the double-quick step." Cf. Epid. 13 ff., where a soldier is said to have walked *gradibus grandibus*, so that a civilian could not easily overtake him. Elsewhere Pl. uses *militaris*, but other adjj. in *-arius* are frequent.

FIFTEENTH SCENE. — After Simia and Pseudolus have gone off, taking Phoenicium to the house of Charinus, Ballio appears at the door of his house.

1053. postquam, "now that," with some causal force. Most. 156, *nunc, postquam nihili sum, id . . . . repperi*, Bacch. 531, *nunc ego illam me uelim conuenire, postquam inanis sum;* the *postquam* clause expresses an unalterable fact or condition. See Draeger, II.^{2} 585.

1054. iube, i. e., "now bring on your Ps. and let him try to swindle me." So Most. 426, *iube uenire nunciam*, not addressed to any person, and followed by a future as here, *deridebo*.

1058. per deridiculum. This use of *per* for an abl., instrum. or modal, is not frequent in Pl., but was taken up by later writers, esp. Livy and Tac., as a rhetorical variation for the abl. Examp. in Lex.

1060. ut conuēnit, "as was agreed" between Simo and Ps., 533 ff. Pl. does not close a vs. with a cretic word followed by an iambic word, therefore not *conuĕnit*.

SIXTEENTH SCENE. — Simo comes in from the forum where he had met Ballio (896).

1063. uisso = *uiso*. See n. on 824.

1064. signum ex arce, the Palladium. Cf. 1244, Bacch. 962 f., Men. 902, *meus Vlixes*.

1067. "What's the good news then?" *boni* was implied by *fortunate*, by *nihil est quod metuas*, and by the grasp of the hand which was customary in conveying good news, Capt. 838, 859, etc.

1068. sanae et saluae, "safe and sound," a colloquial phrase, also Merc. 174.

1070 ff. The offer to give 20 minae and the girl is like a bet, intended simply to convince Simo, without any expectation that the money would ever be actually called for.

1073. This is a repetition of 116 inserted here in the middle of a sentence as a gloss.

1079–86. In 1067 Simo asks whether Ps. had come to Ball. and is answered in the negative; it is impossible that he should repeat the question so soon. Moreover, these vss. describe the meeting which really took place between Ball. and Cal. and Ps., 243–380; but after that time Simo had seen Ball. in the forum and had

warned him against Ps., 896 ff. The question *sed conuenistin hominem?* would necessarily refer to a meeting subsequent to the warning, and could not be answered by a description of the previous meeting, of which Simo would certainly have been informed by Ball. in the forum. On these grounds Kiessling regards these vss. as an interpolation by some theatre-manager for a later representation, and they are so marked in the text.

1081. Why Kiessling should consider *nugas theatri* un-Plautine I do not know; for the character of the *leno* in comedy cf. 975.

1086. infitias ire and the allied *suppetias ire* belong to colloquial or plebeian style (Auct. Bell. Afric., Apul.).

1087. quid est quod must refer to 1066, from which it is somewhat widely separated, even after 1079–86 are cut out. One would expect at least a *sed*, to resume the conversation at the point where it was interrupted by the *stipulatio*.

1095. bona fide, with *dicis* (*dixisti*), Capt. 890, Aul. 772, Pers. 485, Poen. 439. The reply of Ball. refers to his acknowledged character as *malus et scelestus et peiurus*.

1096. contechinatus. So *techina*, Capt. 642, Bacch. 392, etc. See n. on *drachuma*, 86. In *mina* (*μνᾶ*) the *i* was always inserted.

1100. "Make him give in his name for the mill colony." Cf. Asin. 298, where a slave is called *catenarum colonus*. *molae* usually in plu., here appos. of *coloniam;* Rit. and others take as an old gen. = *molae*.

1102. nisi ut. Cf. n. on *nisi quia*, 107, to which this is parallel, though it is less frequent. Transl. "But let us watch."

Beside the interpolations already noticed, vss. 1093 and 1098 are not from the original text. If we add to these facts the separation of 1087 from 1066, it becomes evident that this scene has for some reason suffered peculiarly from changes in the text.

SEVENTEENTH SCENE. — Harpax comes on the stage from the *taberna* where he had been resting from his journey. Simo and Ballio stand somewhat back and are not noticed by him. Harpax represents the class of faithful slaves and this *canticum* closely resembles Most. IV., 1 (858 ff.). Men. V., 6 (966 ff.), Aul IV., 1 (587 ff.); for a contrast cf. Bacch. IV., (640 ff.).

1103. seruos, not to be joined directly with *homo*, as often, but

added to enforce the contrast; "who neglects the command of his master, though he is his slave."

1104. facere inmemor est So *optigere neglegens fui*, Most. 141, and with *defessus*, Merc. 818, Epid. 197, 719, 720, *animatus*, Truc. 966, *aegrotus*, Trin. 76, all combining with *est* (*sum*) to form a verbal phrase. Lor. and Bx. on Trin. 76 call this a Greek construction, wrongly, I think. Cf. Stolz-Schmalz, § 231, for acc. c. infin., Walder, Infin. bei Pl., p. 33. *potis sum* takes infin. freely.

1105. ilico anticipates the *si* clause. Cf. nn. on 311, 490.

1109 f. "Nor is there anything good about them," but the next vs. is unintelligible. The difficulty is with *aliqua re se tenere*. In Merc. 1016, *qua se lege teneant contentique sint*, it appears to mean "by which they are to be controlled," but that gives little help here. Rit., *sustineant*, "keep themselves alive." Müller, *expoliant*.

1112. conuenit, "suits me, is fitting for me." **is**, dat. For **nobilis** = *notus* see 592, n.

1114. quom adsiet, subjunct. by attraction from *metuam*.

1116. siuerat, iusserat, aibat. The tenses refer back to the time when he started from the *taberna*, and are like the impf. and plupf. in letters, which look back from the time of receiving to the time of writing.

1121. melius quam ut. So Aul. 76, *neque quicquam meliust mihi, quam ut . . . faciam*, *quid meliust quam ut*, Rud. 1189, 328, Men. 833. In general *ut* after impers. phrases is very common in Pl. — **hoc**, i. e. *ostium*. So *ecquis hoc aperit*, 1139, and often.

1123. amittat = *dimittat*, "quod nos dicimus dimittere, antiqui etiam dicebant amittere," Don. on Heaut. III., 1, 71.

1124. Ball. supposes that the stranger will lodge at his house and that money can be made out of him, but does not connect him with Pseud. till 1149. So Poen. 660 a *leno* says of a stranger coming to his house, *praeda haec meast*.

1125 ff. **admordere**, only Pers. 267 and Aul. Fragm. 2, so that the source of the metaphor is not clear; it means "to beguile, fool," rather than "to swindle." Simo, however, takes it literally, — "Are you going to eat him right off?" Ballio adopts this interpretation and answers in the same vein, "Yes, we 'll take it

so; the man should be devoured while he is fresh and hot." Cf. Asin. 338, *iam deuorandum censes, si conspexeris?* ‖ *ita enimuero. recens*, in this sense, of fresh fish, Asin. 178. The mss. have *dum calet dum datur* (A.), or *dum datur dum calet* (Pall.), without *homo*. Goetz throws out *dum datur*, on the ground, I suppose, that it is a gloss upon *dum calet*, and supplies *homo* — a good emendation.

1131 f. **hosce**, "men like this one." — **lucrifugas**, a coined word, cf. *lucripeta*, Most. arg. 6, *turpilucricupidus*, Trin. 100. — **aetatem**, see n. on 111.

1134. Lor. compares Trin. 352, *quando equidem nec tibi bene esse pote pati neque alteri*. With *quibus est* sc. *bene*.

1136. **uos**, anybody in the house. With these words Harp. begins to knock. — **recta . . . rectam uiam** is tautological, but not more than many instances of *fig. etymol.* Cf. 966, *adit recta*, 1051, Trin. 868, *ad nostras aedis hic quidem habet rectam uiam*.

1138. **bene . . . ibo**, "I shall come out of this affair (lit. go from him) well loaded with plunder," but there is no sufficient support for this sense of *ibo*. The text is not sure. — **scaeua**, "an omen." Varro, L. L. VII, 97, "id est sinistra, quod, quae sinistra sunt, bona auspicia existimantur." Also Stich. 673, Cas. 893, 895 Uss., 810, 812 Gepp. (the intervening *uerbum uetus* refers to the proverb *hac lupi, hac canes*, not to *scaeua*).

1139. **quid debetur**, "what do you want there?" a standing phrase even where no money was involved, as in Mil. 421, Truc. 261; cf. also Trin. 893, *isti tibi quid homines debent, quos tu quaeritas?*

1141. **compendi**, cf. 605. "Save yourself the trouble of seeking." Capt. 965, *fieri dicta compendi uolo*, Bacch. 183, *conpendi uerba multa iam faciam*, Asin. 307, Pers. 471, Most. 60, Poen. 351, Truc. 377. Of the same nature are *lucri facere*, Pers. 668, 713, Most. 354, etc., *damni facere*, Merc. 419, *praemii, mercedis, dotis dare*, all appositional predicate gen. — For **quaerere** cf. Men. 244, *operam . . . sumam quaerere*, Aul. 339, *operam perdas poscere*, etc. — infin. of purpose.

1143. The words of Ball., though strong enough, are not distinct, and Harp. supposes that they refer to Simo, who is offended

at the mistake. — **curuo**, a difficult word. I believe that it contains some colloquial metaphor the origin and meaning of which cannot now be recovered. Of the numerous conjectures to which it has given rise (*corio*, *duro*, *diro*, *Curtio*, *Thurio*, *crucio*) the only one which deserves attention is *crasso* (A. Müller), cf. Rud. 833, *quid est quod caueam? ‖ em, a crasso infortunio.* [See review by Lübbert, Wolfflin's Archiv, III., 305.]

1144 ff. **intende digitum**, a contemptuous gesture, not necessarily used by Harpax, who is polite throughout the scene, but suggested by Simo as perfectly proper to use toward a *leno*. Ballio's reply is, "But this (Simo) is a gentleman. But, gentleman though you (Simo) are, you are often loudly dunned and have n't a penny to pay your debts, except as I, *leno* though I am, help you out." The sense of the vss. is perfectly clear, but their application is entirely uncertain. The father in the comedies is almost always prosperous, and though Simo had been wild in his youth (440 ff.), he had become a cautious old gentleman, from whom Ps. hoped to get 20 *minae*, and who therefore could not well be in debt. Nor is there any case where a *leno* helps anybody. There is no connection with 556, which is a mere comic threat. These vss. must be classed with the other contradictions and obscurities of the plot, like the disappearance of Callipho.

1149. **lectae numeratae**, "picked and counted." So often in paying money a phrase is used to declare that the coins are of full weight; *probi numerati*, Pers. 437, 526, cf. Bacch. 974, *lecti sine probro*.

1150. **hoc**, "this," the money, but do not supply *argentum*. The use of *hoc* and *id* with reference to a sum of money or to a definite number of objects, which is very common in Pl. and Ter., is really a more important phenomenon than it appears to one accustomed to the English language, as it is an early step in the breaking down of the system of inflections. So Asin. 90, *uiginti minis . . . id*, Most. 981, *hoc . . . triginta minae* (appos.), Ps. 279, *quod . . . id . . . minas uiginti*, Trin. 405, *minas quadraginta . . . eo*, etc. Found also in Cic. Epist. and Livy.

1150 f. As *iubeo* takes either infin. or *ut* clause, it may in the

unregulated language of comedy take both together, *ferre, ut mitteres*. Cf. *quin* with indic. and impv., 891.

1154. uera memoras, "it is the truth that you're speaking," hardly more than "you're quite right." So with *omnia, mira* (often), e. g., Most. 370, *occidi, si tu uera memoras . . . ‖ quid mihi sit boni, si mentiar?* In none of these cases nor in the impv. *memora* (7–8 cases) does the verb mean "remember, recall," as might be suggested by *recte meministi*, 1156, but always "say, state, assert;" and it is doubtful whether there is a single case in Pl. in which *memorare* must mean "recall to your memory or to mine."

1158. diem multum, "late in the day." So in class. Lat. also.

1161. iuxta in Pl. always adv. and always with *cum*. Mil. 234, *ut scias iuxta mecum*, Aul. 682, Pers. 545, 249, *iuxta tecum . . . nescio;* so here "no better than those who know nothing." So *pariter, aeque*. In all expressions of comparison the language was at this stage still awkward.

1163. rogitas? For this exclamatory question, almost = "what a question to ask!" used after an unnecessary or foolish question, Pl. uses *rogas* more frequently; Ter. prefers *rogitas*.

1165. quid, malum? The usual explanation of this (Acidal. Div. in Ps. VIII., p. 363) is that the sentence has two meanings, either "What the deuce! it (the money) is all yours," or "What? the deuce (the loss, the trouble)? that is all yours." It is true that *malum* may have either of these meanings, but the two sentences, when spoken, are as different in inflection as if they were expressed by different words, and an actor who attempted to give both meanings at once would have given neither clearly. I take the words literally, "What the deuce do you say that for? The money is paid by your slave, and all of it is yours of course."

1166. quam mox, "how soon," always in Pl. as here with urgency. Rud. 1227, *quam mox licet te compellare?* Rud. 341, *sed quam mox coctumst prandium?* — **tibi do**, "I am doing so" in getting my friend here as witness. — **quid . . . auctor?** see n. on 231.

1167. hunc faciamus ludos, "make game of him, make him ridiculous." So Aul. 253, *quem . . . ludos facias*, etc. But *ludos facere alicui* is one of the many phrases for "deceive," and would not be in place here; Most. 427, etc.

1168. adeo donicum "until," lit. "up to that time until." So *adeo donec*, Rud. 811, Cist. II., 3, 40, *adeo dum*, Merc. 657, 76, Amph. 470. Asin. 328; almost limited to early Latin.

1173. dices. For the tense there is no sure parallel. Poen. 631 f., *si benedicetis . . . si maledicetis*, are interpolated; Caec. Stat. 24 has *si male dixis* in one ms.; Mil. Glor. 843, *si falsa dices* (Ribb. Bx.) has *dicis* in the mss. But the cases of this proverbial phrase which Lor. quotes from the Greek all have εἴπῃς or ἐρεῖς, and I do not think the future impossible here. The pres. is frequent.

1174. altero, "the second" from the time of starting.

1175. The only point is the intimation that Harpax was a criminal and had worn irons on his ankles.

1178. scin quid loquar, "you know what!" Also in aposiopesis, Asin. 703, *scin ut dicam?* Pers. 296.

1182. ilicebit = *ire licebit*, a conjecture of Studemund for *ire licebit* of mss. Cf. Capt. 469, *ilicet* (= *ire licet*) *parasiticae arti maxumam malam crucem.* The force of *tamen* is not clear; "Even if I should go, yet you will have your punishment also" (?).

1183. emittis, sc. *domo*, not *manu.*

1184. quid maneam? "why should I stop?" "Why do you wish me to stop?" So Bacch. 731, *scribe.* ‖ *quid scribam?* Curc. 599, *propera.* ‖ *quid properem?* Ps. 1326, Capt. 843, — about 25 cases in all, and as many more without *quid.* In all these the subjunct. is optative or jussive, expressing the wish *of the other person.* Cf. Most. 578, Aul. 634, *redde huc sis.* ‖ *quid tibi uis reddam?* which is simply a fuller expression of *quid tibi reddam?* Cf. also the regular expression of the impv. by a subjunct. in orat. obl. — **conductast,** from the *choragus* who had the contract for furnishing the actors' dresses. So in the Trin. the man who personates Charmides hires his outfit from the *choragus*, Trin. 858, Pers. 159 f., Curc. 464.

1186. mitte, "let up!" "stop your nonsense." So Asin. 330, *mitte ridicularia*, Amph. 1101, *mitte istaec*, Cist. IV., 2, 81, *ambages . . . mitte.* This is different from *mitte me*, Truc. 912, Mil. 445, used when the speaker is forcibly restrained.

1189. peculio. For the double sense see Lex. s. v., I. B., 5. *femina* from *femur.*

1190. uncti, fricari are terms used of bathing, and the literal sense is, "These old men have been anointed with oil, and are waiting to be rubbed down." That is, "they are all ready for a good old-fashioned (?) dressing-down, a good sound thrashing." But this sense of *ex antiquo* is rather far-fetched; nor is there any other case of *fricari* used in this way. Other interpretations are given by the older commentators, Lambinus, Pareus, and Taubmann. This is from Gronovius, Lect. Plaut., 267.

1191. uero serio, "in sober earnest." Cf. Amph. 964, *an illud ioculo dixisti? equidem serio ac uero ratus*, Rud. 468, Poen. 160, etc. Cf. *uerum serio*, 340. But the distinction made by Lor. and accepted by Langen between *dic mihi uero serio*, Poen. 160, and *dic mihi uerum serio*, Amph. 855, and between this passage and 340, rests upon a rather slender basis.

1196. The traditional interpretation of this vs. is lit. "whom I know as a colorless man," i. e., "whom I do not know at all," and it is connected with the proverbial phrase, *qui albus aterne fuerit ignoras*, Cic. Phil. II., 16, 41, *nec (studeo) scire utrum sis albus an ater homo*, Catul. XCIII., 2, etc. But no one has yet explained how *noui aliquem nullius coloris* can mean "I don't know him." This seems to me impossible Latin. Uss. and Langen cut out the vs., unnecessarily. — **non tu istinc abis?** "Won't you get out of this?" "Hadn't you better leave?" So Merc. 737, *non abis?* Stich. 603, *non tu hinc abis?* and often, esp. *non taces?* These are all exclamations; "you're not going! you don't keep still!" and get impv. force because they imply "if you are not doing so, you had better begin at once."

1197. quaestus. Elsewhere in Pl. the gen. is *quaesti* (Neue I.^{2} 353, four cases), as of other nouns of 4th decl. Lor. therefore takes this as nom., making *nil* a strengthened negation with *hodie*. But he gives no examples of *nil* so used with *hodie* or of *nil* with *esse;* as a strong negative *nil* is used only with verbs which take the acc. of compass and extent (inner object), and I prefer to regard *quaestus* as an early instance of the gen. form in *-us*. For construction cf. Most. 1107, *quia nil quaesti sit*.

1201. extemplo with *aduenientes* as with *quom* clause, cf. Poen. 652, *adiit ad nos extemplo exiens (e naui)*, and 490, note.

1204 ff. Vs. 1204 is printed as in the mss. Goetz follows Rit., *satin confidit nequam? nugas haud est meditatus male*, saying in note, "uersum corruptum, de quo despero." Vss. 1205–1207 are given in the Mss. Pall. after 1161 as well as here. I have marked 1204–1212 as belonging to a second recension of the play (Introd., § 8), believing that they were intended to shorten this long scene by taking the place of 1162–1203 and to connect 1213 with 1161. In the *lacuna* implied by *nam illam epistulam* stood some vs. containing the substance of 1200–1203, as 1210 = 1199, 1211 = 1198 in substance, and 1212 = 1195–6. The reviser omitted the ridicule of Harpax, and condensed 1195–1203 in reversed order.

1213. nisi mirumst, also Caecil. 255. The more common expression is *mira sunt ni*, 1216, Trin. 861, Bacch. 450, Capt. 805, *nisi*, Amph. 283, 431, Poen. 839, or *mirum (est) ni;* all imply the affirmative, like Engl. "I should n't wonder if."

1215. perfrigefacit, only here and probably coined. Cf. *contabefacit*, 21.

1218 ff. Similar descriptions are found in Rud. 344, 317 f., Asin. 400 f., Merc. 639 f., in which the same words are used, *ruf(ul)us*, *uentriosus*, *subnigris oculis*, *truculentis oculis*, *rubicundus*. The joke about *magnis pedibus*, which still continues in circulation, taken in connection with the meaning of the name Plautus, led some of the early commentators to think that these vss. were a description of Plautus himself.

1224. auferen = *auferesne*. — **praemium** in the earliest sense, "booty," or money from the sale of booty. So Men. 135, *ecqua pars praemi = ecqua praeda*, Verg. Aen. XI., 78, in connection with *praeda*, of booty taken in battle. The reference is to the hasty promise of Ball., 1078.

1226. dedas must be "hand over for punishment," as the reply of Simo shows.

1228. modicis. No satisfactory explanation of this has been given. Lor., "unbedeutend," "trifling," with ironical intention; Uss., "id quod modicum est, si cum tuo damno comparatur."

1232. The **comitia centuriata** sat as a court of appeal in capital cases. The vs. therefore means, "Pseud. has passed a verdict

of death against me." So Aul. 700, *de capite meo sunt comitia*, Truc. 819.

1234 f. ne expectetis, addressed to the spectators. *ita res gestast*, the paratactic *ita*: "the business has gone so badly, I shall come home by the back streets."

1237. emortualem, coined to correspond to *natalem*, "death-day instead of birthday." Lor. gives *exanimalis*, Rud. 221, *coemptionalis*, Bacch. 976, *esurialis*, Capt. 468, *uapularis*, Pers. 22, all ἅπ. λεγ.

EIGHTEENTH SCENE. — Simo, left alone on the stage, considers his course of action toward Pseudolus.

1238. tetigi, see n. on 120. Simo means that he had gotten the better of Ball. because of the *stipulatio* in 1078.

1242. This is the promise made in 535 ff. or in the *lacuna* after 545. But the money is not paid to Ball., as was implied in 536, *quod dem lenoni*.

1244. dolum Troianum, the carrying off of the Palladium, not the taking of Troy. Cf. 1064.

NINETEENTH SCENE. — Pseudolus, wearing a garland and walking unsteadily, comes upon the stage from the house of Charinus, where he has been dining freely.

1246. sicine hoc fit? "Is this the way for things to go?" "Is this a proper way?" So 320, Asin. 127; *sicine agis?* Ad. 128, Eun. 99, 804, etc., always with repudiating effect.

1247. Cf. Most. 330, *iacentis tollet postea nos ambo aliquis.* — **uelle ut** occurs about 10 times in Pl. (922, Bacch. 77, Most. 632, etc.), and about 20 times in reply to a question containing *uolo* (321, 660, and often after *numquid uis?*).

1249. pergitin pergere? also, in sing., Poen. 433, so that this is not to be taken as a drunken repetition, but only as an extreme case of duplication. Cf. 339. — **mihi**, dat. after *seruire*, "you must do as I want you to;" Lor., "ich muss schon immerhin nachgeben," taking it after the gerundive. This would mean that the feet got the better of Pseud., that he fell down, but *ah* corrects the idea of *pergitin* (cf. P. Richter, de usu partic. exclam., Argent. 1874, p. 12 ff.).

1251. So in Amer. slang, "tangle-foot whiskey."

1252. madulsa. Fest. Paul. 126, *madulsa, ebrius.* If this is correct it is a nom. (noun or adj.), and *habeo* of mss. is changed to *abeo* to suit this. But in the lack of data the reading *habeo madulsam*, "I am drunk," may be correct. The word is found only here.

1253. munditiis, "elegance," as in 173, not simply "neatness;" this is the usual if not the invariable sense in Pl.

1255. ambages, only here and Cist. IV., 2, 81 in Pl., but cf. *nugas, curam, obliuia agere*, etc., equivalent to *nugari, curare.* "Why should I make many words about it, why go round about?" *hoc, hic, in hoc, hoc* all anticipate the infinitives in 1262 ff.

1259–61 break the construction, and interrupt the thought, leaving the infin. *propinare*, etc., without a verb to depend upon. They relate to other matters than the eating and drinking which Pseud. has been enjoying. They are therefore cut out of the text by Uss. and Goetz.

1262 f. The text is quite uncertain. Goetz reads *uicissim amicitiam*, but *manu candida* demands *amicam. oculissimam* is a conjecture of Spengel. "That one's dearest mistress with white hand should give one a sweet cup of wine." For this sense of *propino* cf. Curc. 359, *propino magnum poclum: ille ebibit*, also Pers. 775, *hoc mea manus tuae poclum donat, ut amantem amanti dare decet.* — Scan *manŭ cándidă cánth-.*

1264. morologis, *μωρολόγος*, should be equivalent to *stultiloquos*, Pers. 514, but both here and Pers. 49, *odio me enicas.* ‖ *. . . tibi morologus fio*, it is almost precisely equivalent to *molestus.* So *morus* and *molestus* together, Trin. 669, Men. 571. (Influence of *morosus?*)

1266. The hypothesis of a break is necessitated only by the construction, not by the lack of anything in the thought. Spengel, *parce promi | uictum ceterum.*

1268 b. **diem sumpsimus,** so Ad. 287, *hilare hunc sumamus diem:* more frequently *in-(con-)sumere.* — **prothyme,** *προθύμως*; so *musice, basilice, pancratice atque athletice, graphice*, and other Greek advs.

1272. cordi . . . opsequentis, "following their inclinations and desires." So *animo opsequi*, Bacch. 416.

1273. ad hunc modum, and below *sic*, *hoc modo* were illustrated by the action, so that the description served to introduce a dance, as sometimes on the modern stage. — **illi,** adv., cf. 758.

1274. discipulina, the early form of the word, also Most. 151. While in this word, as, e. g., in *extemplo*, the syncopated form became the prevalent one, in other words, *poculum*, *periculum*, the short form was used only in verse. — **qui,** the particle, not the pron. Cf. 473, n. — **Ionicam,** sc. *discipulinam*, a kind of dance which must have come over to the Romans from some Doric colony in Italy or Sicily ; it is always spoken of as indecent, *Ionicus aut cinaedicus*, Stich. 769.

1275. palliolatim amictus, "wrapping my pallium around me." For other advs. in *-im* see Neue, II., 666, and for the use of the *pallium* as a means of representing the character more fully, cf. Fronto, p. 157, Nab., *ut histriones, quom palleolatim saltant, caudam cycni, capillum Veneris, Furiae flagellum eodem pallio demonstrant.*

1276. parum, i. e., "more!" but not so elsewhere. [C D *partim ;* perhaps *πάλιν*, cf. Trin. 705.]

1277 ff. Cut out because they are inconsistent with the dance, which does not end here, but goes on in the following vss.

1278 b. **naenia,** not as in Lex., but "this (my fall) was the funeral-dirge of my dance," i. e., put an end to my dancing ; a comic use of *naenia*, which is properly a funeral-dirge. So Truc. 213, quoted in Lex.

1279. paene, in the usual sense, is contradicted by 1281. But cf. Capt. prol. 61, *nam hoc paene iniquomst, comico choragio conari desubito agere nos tragoediam*, "utterly unfair," Mil. 409 f., *ne tu edepol stultitia tua nos paene perdidisti : . . . absumptu's paene*, where the context shows that it cannot be "almost (but not quite)," Amph. 521, *nequiter paene expediuit prima parasitatio*, which does not mean that he was almost beaten, but that his flattery had utterly failed. Cf. also *nimis paene*, Rud. 1204, *nimis paene inepta et odiosa eius amatio*, Pers. 114, and *paenissume*, Aul. 465, 668 (?). Taken together these point to a meaning "quite, actually," either as an original sense or as a colloquialism.

1281. posiui, the regular form in Pl. and Ter. in compounds as well as in the simple verb. *posui* first in Ennius.

1283. commemoratum, used by Livy XXVII., 4, 10, Tac. Ann. II., 58, etc., as a technical word for proposing a treaty.

1284. aliquis with 2d pers. plur. of the impv. is used esp. in knocking at the door of a house. So Men. 674, Merc. 130, etc. See Draeger, I.^{2} 170 f.

TWENTIETH SCENE. — Simo appears at the door of his house, carrying a *crumina* with the 20 minae.

1285. exciet, of the 2d conj. So *ciet*, *conciet*, but also *concias*, *conciet* (fut.), *percies* (fut.), of 3d conj. See Neue, II., 429, and Introd., § 18.

1287. cum corona, so Men. 463, *Menaechmus cum corona exit foras*, after a supper.

1288. libere in Pl. only with a verb of speaking (*e*)*loqui* Truc. 212, 215, Poen. 891, *fabulari*, 1159. Therefore supply *loquitur*.

1290. adloquar subjunct. deliber., not because of the indirect quest. It was in part through the influence of such constructions that the subjunct. became the regular mood in ind. quest.

1292. si . . . mihi, "if there is any hope for me in him," i. e., in Pseud. So Trin. 82, *suspitiost in pectore alieno sita*, "lies in (depends upon) other people's way of thinking," Stich. 53, *in patris potestatest situm*. The use of *hoc* in one vs. of the money and in the next of Pseud. is somewhat unusual, but Pl. is free in his use of pronouns, and the sense which Lor. implies, "if there is any hope of saving this," the money, seems to me impossible for *in hoc sitast*.

1293. uir malus, Pseud., **uiro opt.**, Simo. Cf. Most. 719, *quid agis ? ‖ hominem optumum teneo*.

1294. The sudden and comic change of tone on Simo's part is explained by 1295; *hahae* expresses a drunken, hiccoughing laugh.

1295. cur . . . adflictor indicates that Simo had pushed Pseud. violently away from him, cf. Aul. 632, *quid me adflictas ?* Most. 332, *cedo manum : nolo equidem te adfligi*, "be hurt by falling."

1297. madide madeam, fig. etymol. This euphemism for drunkenness is common in Pl.

1298. interdius, for the more frequent *interdiu*, Asin. 399, Aul. 72, Capt. 730, Most. 444, Rud. prol. 7, also in *nudiustertius*, all from *dius* = *dies;* in the shortened *diu* the sense of *dies* is wholly lost.

1301. sic sine, "don't bother about it," "let it go so." Cf. *sine modo*, 222.

1303 f. **Massicus mons**, here alluded to for the amount of wine produced; the reputation for quality came later. — **fructus**, "harvests, produce." In Phorm. 1013, Catull. CXIV., 4, Cic. Leg. Manil. VI., 15, it means "receipts, income;" I do not know a precise parallel. — **hiberna**, i. e., a short hour.

1305. sed tamen, after a phrase of assent, "but, to change the subject," "but, to drop that side of the matter, tell me where you have been." So Asin. 339.

1306. Beside the metaphors from the weather and the sea, Pl. uses a number which relate to different kinds of boats and ships. So *celox*, Mil. 986, of a messenger, Poen. 543, in contrast to *corbita*, also *nauis praeditoria*, *lembus*, *ratis*, and references to rowing, tacking, etc. [A. Inowraclawer, de met. ap. Pl., Rostoch, 1876.] — **praedicem**, cf. *dicam*, 106.

1310. mulier hoc facit, "it is the woman's doing," i. e., it has all been done at her instigation and for her benefit, and consequently she is now free.

1311. ordine, properly "in regular order," but with verbs of knowing and telling, *scire*, *narrare*, *perferre*, etc., the idea of regularity is lost, and it means "completely, fully, from first to last." So Truc. 411, Amph. 599, Mil. 875, 1165, etc.

1314. at negabas, in 510. But what Simo denied was that Pseud. could cheat him out of the money. Later in the same scene he agreed to pay the money if Pseud. could cheat Ball., and it is in fulfilment of that agreement that he is now giving the money. Pseud. did not carry out his declaration in 507 ff., and this vs. strictly considered involves a contradiction in the plot.

1315. The money was carried in a bag which was hung from the neck or shoulder by a cord, and as the weight of 20 minae ($360) in silver would be considerable, it was customary to ask the

help of another person in adjusting the purse. So Epid. 360, *ipse in meo collo tuos pater cruminam conlocauit*, Pers. 691, *age, accipe hoc sis.* ‖ *huc in collum, nisi piget, impone*, Asin. 657 ff.

1317. uae uictis. This saying of Brennus, the king of the Gauls, who sacked Rome in 387, is recorded in Livy, V., 48, 9, in a way which implies that it became proverbial, and this is distinctly stated by Festus, p. 372. But it is a curious fact that the saying is found only here, in Florus I., 13, 17, and as the title of a lost satire of Varro.

1320. heu heu, doleo, because of the loss of the money. — **ni doleres,** "if you did not suffer this loss, I should suffer punishment."

1322. *Nonne* is rarely used by Pl. and (like *anne*) only before words beginning with a vowel. As long as the proper negative force of *-ne* was felt, it could not be united with *non*, in the time of Pl. the negative force of *-ne* was nearly if not quite lost, and *nonne* was just coming into use by the side of *non* and *ne* in the sense of *nonne*. Cf. n. on 352. — **audes,** see n. on 78. — **gratiam facere,** "to excuse, let off from," usually has dat. of person and gen. of thing (Rud. 1414); here *partem* takes the place of the gen. as object of *facere*, *gratiam* being pred. obj., and *hinc argenti* (cf. *interea loci*, 266, n.) is for *de hoc argento* or a partit. gen. with *partem*. "Are you not willing, I ask you, to let me off from some part of this money?"

1323. non me dices auidum, "you shall not call me *auidus*." As *audes* = *auides* = *auidus es*, the question of Simo may be either "are you not willing," or "are you not miserly," and Pseud. pretends to take it in the latter sense and replies, "No, I am not miserly, and I am not going to give you a chance to call me *auidus* (willing) as you might if I gave you the money," the last part of the vs. adding greatly to the effectiveness of the pun. [So I should take this passage. Rit., Lor., Goetz read *non. me dices*, "No. You shall call me miserly, for I will give you nothing," which seems to me to lack point.]

1325. habeo tergum, i. e., "you need not threaten; I am your slave, and of course you can punish me." So Bacch. 365, *si illi sunt uirgae ruri, at mihi tergum domist.*

1326. *age*. As Simo speaks this he turns to go away. — **redĭ quíd**, see Introd., §§ 40, 42.

1330 f. So Most. 1163 the father says *neque illi* (his son) *iam sum iratus neque quicquam ei suscenseo*, cf. Trin. 1181 ff.

1332. **uocas**, to the supper. So at the end of the Men. an auction is announced, to which the spectators are invited.

1334 f. A call for applause, sometimes spoken by the *cantor* (Hor. A. P. 155, *donec cantor* '*uos plaudite*' *dicat*), but in Men., Merc., Pers., Poen., Stich., Truc., and here by the last actor, is the regular close to the comedy. Here it includes an invitation to come to the theatre for the next day's performance (Introd., § 43), as a substitute for the invitation to dinner.

INDEX.

a lenone, 203, 735.
Abl. in *ī*, *ē*, 616.
Abstract nouns in plu., 4, 172.
Abusive terms, 360 ff.
Accus. after *prohibere*, 13.
  of compass and extent, 938.
ad (= *apud*), Arg. II., 5.
adeo donicum, 1168.
Adj. and adv., 591.
adstiti, 459.
Adverbs in pred., 159.
aduenat, 1030.
adulescentulus, 871.
aetatem, 515.
aetati meae, 111.
Agathocles, 532.
agninis, 329.
aliquis with plu. verb, 1284.
Alliteration, 3, 64 ff.
an, 28.
antidhac, 16.
apage te, 653.
apud te, 694.
argentarius, 105.
atque, 106.
Attraction of nouns, 404, 528.
auctor, 231.
audes, 78, 1323.
audin, 172.
aurichalco contra, 688.
beatus, 666.
bitere, 254.
bona fide, 1095.

cacula, Arg. I., 4, II., 13.
caput, 132, 175.
cauere, 474.
causa with gen., 121.
cautiost, 170.
circum ire, 899.
Colloquialisms, 64 ff., 179, 359, 694.
  exaggeration, 134, 970, 1017.
  redundancy, 410, 1136.
  repetition, 467, 502, 523, 941.
comminisci, 689.
Condition contrary to fact, 274, 286.
  without *si*, 863.
  without apodosis, 749.
condus, 608.
confidentiast, 763.
conligatis uasis, 1033.
conpendium facere, 605.
conpendi, 1141.
consignare, Arg. I., 2.
contabefacere, 21.
coquinare, 853.
crumina, 1315.
cum, 12, 158.

curare, 72.
curuo, 1143.

danunt, 767.
dare uerba, 909.
Dative, predicate, 339.
  with *nomen est*, 989.
Deponents, 87.
dicam, 106.
dicere ut, 511.
Diminutives, 64, 706, 871.
dimissis pedibus, 841.
disciplina, 1004, 1274.
drachuma, 86.
dum, 336.

eaepse, 833.
ecce, eccum, 36.
ecflictim, Arg. II, 2.
ecquid inperas? 383.
ecquid te pudet? 370.
ecquis, 482.
egon ut, 517.
em, 155.
emortualis, 1237.
enim, 31.
ergo, 40.
erilis (*filius*), Arg. I., 6.
esse, absolute, 451.
essu, 824.
est quod, 171.
esto, 936.
euoluere, 317.
ex, 193.
expetere, 43.
exsurgere, 2.

face, 18.
facere effecta, 224.
factu optumum ut, 185.
faxo, 49.
fiat, 559.
Figura etymologica, 339, 940.
flagritribae, 137.
Formality, affected, 7, 38, 905.
fors fuat an, 432.
fricari, 1190.
fructus fullonius, 781.
frugi, 339.
fui oblitus, 171.
fūt, 285.
furcillare, 631.
Fut. 4th conj. in *-bo*, 174.

Gen. in *āi*, 98.
  in *i* for *ii*, 11.
  of pers. pron., 6, 185.
  partitive, 266, 351.
gradibus militariis, 1046.
graphicus, 519.
gratiam facere, 1322.
Greek words, 211, 700, 712, 1268.
gutta consili, 397.

habere, absol., 936.
  with perf. ptc., 602.
hanc rem gere, 195.
harpagare, 139.
Harpage, voc., 665.
harunc, 69.
hic homo (= *ego*), 942.
hicine, 83.
hisce, nom. plu., 539.
hoc caput (= *ego*), 723.
hos dies, 9.

i in malam crucem, 335.
iamne abis? 380.
idcirco quo, 563.
ignobilis (= *ignotus*), 592.

ilicebit, 1182.
ilico, 311, 490.
ille in wishes, 923.
illi, adv., 758.
Imperative, pres. and fut., 647.
in oculum utrumuis, 123.
inanilogista, 256.
inclementer dicere, 27.
indigus, Arg. II, 2.
Indirect questions, 262 ff.
Infin. in exclamation, 202.
  in *-ier*, 62.
  after *immemor est*, 1104.
  after verbs of motion, 642.
inpertire, 43.
interdius, 1298.
inuentus, 631.
ipsus, 439.
isto pacto in pred., 799.
ita negotiumst, 993.
itast, 466.
iterare, 388.
iube, 1054.
iuxta cum, 1161.

lamberas, 743.
lanii, 197.
lepidus, 27.
Letters introduced, 41.
libella, 98.
libere, 1288.
licet, 357.
ludos facere, 1167.

madulsa, 1252.
magis with compar., 220.
mala res, 234.
malum, 150, 242.
maxume, 433.
Medea legend, 869.
melius quam ut, 1121.
memorare, 1154.
meo arbitratu, 271.
Metaphors, 148, 424, 572, 578, 613, 1027, 1306.
mira ni, 1213.
mitte, 1186.
morari, 245.
morologus, 1264.
mortem exsequi, 995.
mos geritur, 22.
mox, Arg. II., 8.
multilocus, 794.
munditiae, 173, 1253.
mutuom, 80.

naenia, 1278.
narrare, 20.
natus nemo, 26.
-nĕ, 352, 489, 494, 908.
Negatives doubled, 136.
nempe, 353.
neuis, 436.
nimis, 201.
nisi mirumst, 1213.
nisi quia, 107.
nitidiusculum, 220.
non abis? 1196.
non taces? 889.
nonne, 1322.
nullius coloris (?), 1196.
num, 368.
nummus, 809.
numquid causaest quin, 533.
nunc adeo, 143.
nunciam, 118.

obsŏno, 208.
occidis me, 931.

oculata die, 301.
offendere, 163.
officium, 375.
operae esse, 377.
opino, 87.
orare (= *dicere*), 389.

paene, 1279.
paenitet, 305.
palliolatim, 1275
Parataxis, 49, 137, 151 ff., 209, 321, 522, 925, 952.
Parody, 125 ff., 703 ff., 834, 928.
parsissem, 5.
patrissat, 442.
peïurus, 975.
perfrigefacit, 1215.
pergitin pergere? 1249.
periuri caput, 132.
plagigeruli, 153.
posiui, 1281.
postquam, 1053.
postulare, 101.
potin ut, 235.
praefulcire, 772
praehibeo, 182.
praemium, 1224.
praestinare, 169.
praeuorti, 237.
priusquam . . . prius, 524.
probe, 218.
profecto ne, 904.
progredimino, 859.
Prohibitions, 734.
Pronouns, pers. for possess., 6.
  neut. sing , 13, 279.
  carelessly used, 137, 1292.
  doubled, 134.
  gen. plu. of pers., 185.
promus, 608.
propinare, 1262.
puere, 170
Puns, *acetum* 739, *animus* 32, *argutus* 746, *auidus* 1323, *Ballio* 585, *ius* 197, *misere* 74, *salus* 43, *sapere* 737, *scitus* 748, *soluta* 630, *uorsari* 745.
purus putus, 989.

quaestus (gen.), 1197.
quam mox, 1166.
quasi dicas, 609.
quasi quom, 544.
quasi in comparisons, 199.
Questions, disjunctive, 708.
  indirect, 262, 278.
  with *non*, 230.
  repudiating, 205.
qui, abl., 89, 828, particle, 473.
quid ais? 479.
quid debetur? 1139.
quid dubitas dare? 625.
quid est quod, 9.
quid iam? 325.
quid maneam? 1184.
quidni, 96.
quin with indic. and impv., 891.
quippe ni, 917.
quis indef. after *an*, 29.
quod, acc. or conjunction, 9. 101
quomodo, 343.

remorari, 54.
rogitas, 1163.

satin, 194.
scaeua, 1138.
scelera (adj.), 817.
scibo, 174.
scin quid, 276, 641, 1178.

sciui, 72.
siccoculus, 77.
sicine hoc fit ? 1246
sicut, 374.
Sigmatic aorist, 14, 37, 49.
Simiă, 944.
sis (= *si uis*), 48.
Slang, *circumducere* 431, *doctus* 385, *exdorsuare* 382, *graphicus* 519, *palpum* 945, *pertundere* 170, *pugnam dare* 525.
Slave punishments, 147, 429, 544.
suauisauiatio, 65.
subditiuos, Arg. II., 13.
sublinere os, 719.
sublingulo, 893.
sumbolus, 55.
sumne, 908.
superfieri, 456
Syncope, 125, 1274.

tam gratiast, 713.
tarpezita, 757.
Tenses, 144, 796, 1116, 1173.
Time of play, 59 f.
tinnire, 889.
tum . . . si, 905.

uae tibi, 631.
uae uictis, 1317.
uel, 121, 272.
uelle ut, 1247.
uerberea statua, 911.
uero serio, 1191.
uerum serio, 340.
uin dicam, 522.
uirtute, 581.
una opera, 223, 318.
uociuos, 469.
usus est, 50.
ut audio, 99.
causal, 661.
exclamatory, 574.

University of Toronto
Library

DO NOT
REMOVE
THE
CARD
FROM
THIS
POCKET

Acme Library Card Pocket
Under Pat. "Ref. Index File"
Made by LIBRARY BUREAU

169738

Author Plautus, Titus Maccius.

Title Pseudolus; ed. by Morris. Ed.2.

LL
P7217pM.2
Pseudolus

UTL AT DOWNSVIEW
D RANGE BAY SHLF POS ITEM C
39 16 26 05 09 007 8